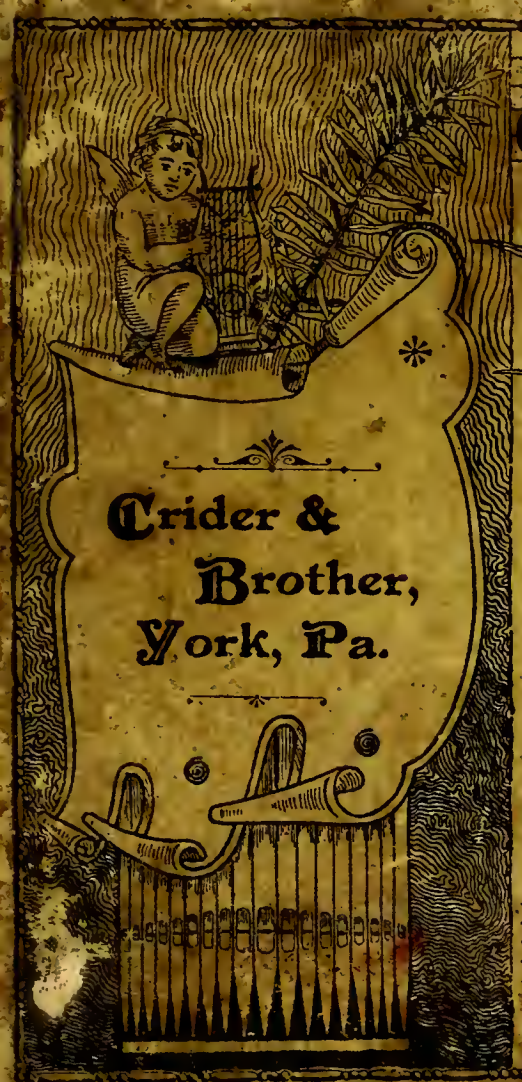
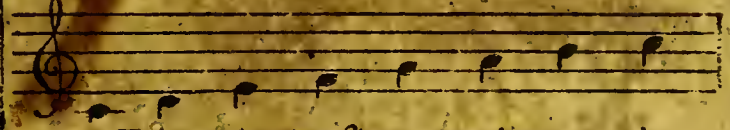


Crider &
Brother,
York, Pa.

MUSIC AT SIGHT

By J. H. KURZENKNABE.



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INTRODUCTION.

THE importance of a knowledge of the theory of music and of vocal culture is conceded. It should be taught—

1. **As a physical benefit.** It demands a natural position of the body; it gives muscular strength and vigor to the throat; it promotes proper habits of breathing and calls into play many of the most vital organs of the human body.

2. **As a matter of courtesy.** You owe it to others to use a pure tone as much as you do to extend the cheerful greeting.

3. **As an element of happiness.** Our greatest pleasure consists in that which comes back to us from the joy we have given to others.

4. **As an agency of moral culture.** A pure tone will attract the mind to purity and to truth.

5. **Because it is inherent in our perfect nature.** A healthy child will use the fast and the slow, the high and the low, the soft and the loud, with natural simplicity, showing the very embodiment of music—viz., length, pitch and power—in its very nature.

6. **Because of its priceless value.** No instrument capable of such delicate variety and harmony, so pure, so flexible, as the voice, was ever committed to human care and management.

7. **In childhood.** The years of childhood are the most propitious time in which to attend to this pleasant study. It is in those years that nature and purity so materially help to build a permanent foundation.

8. **Because of its beneficial influence upon tasks and studies.** Music will make the home and the schoolroom more attractive and cheerful, and will materially help to lighten the tasks and the studies.

The aim of this work is to aid the student in obtaining a thorough knowledge of the science of music and of vocal culture. A careful examination of its pages will convince all that music can be introduced into the home and be successfully taught in every public school in the land.

THE AUTHOR.

HINTS TO THE STUDENT.

Position. The student's position should be erect, shoulders slightly back, chest front, head raised, arms in natural ease at the side, face to the teacher, etc.

Sounds are produced by certain numbers of vibrations, distinguished by the ear—for instance, rapping on the desk, counting, tapping a bell, etc.

Character of Sound depends on difference in pitch, volume, resonance, velocity, etc., according to the vibrating body, motion, force, etc., producing the sound.

Pitch of Sound depends on the number of vibrations communicated to the air in a given time.

Vibration is that tremulous motion of any sonorous body by which the sound is produced.

Intensity of Sound. Loudness, intensity, etc., are in proportion to the freedom, the force, etc., which send forth the sound-waves, the density through which they pass, and the proximity of the auditor to their source.

Harmonious Sounds. Sounds which are pleasing or agreeable to the ear. (Musical sounds.)

Voice. Audible sound made by the breath exhaled by the mouth.

Speech. Words uttered in connection with and expressing thought—*i. e.*, the faculty of explaining thought by articulate sound.

Singing. Expressive utterance of melodious sound—*i. e.*, breath made expressively vocal; expressive utterances of sound, combined with distinct enunciation and pronunciation of syllables and of words.

Formation of Tones. Tones are formed by even, uninterrupted vibration of some sonorous or elastic body in contact with air.

Quality of Tones. Some tones are more sweet, others more rich, some clear, grave, etc., according to the character of the voice or the instrument producing them.

Music as a Science treats of certain characters, signs, etc., which are symbols of harmonies—*i. e.*, blending emotions, musical thought—imparting knowledge of the principle of constructing melody, and of combination to produce harmony.

Music as an Art gives true and correct application, and teaches the proper use of the different signs, characters, etc., necessary to a consistent understanding of musical ideas.

MUSIC AT SIGHT.

ELEMENTARY DEPARTMENT.

Lesson I.—Melodics.

MELODICS.

Music. The science and combination of harmonious sounds.

Melody. An agreeable succession of harmonious sounds.

Harmony. The art of combining sounds so as to be pleasing to the ear.

Tone. A musical sound (a sound which is pleasing to the ear).

EXAMPLE. Let one of the pupils imitate the teacher in counting in a conversational tone, One, one, one, one, one, one, one, one. Let all the pupils count with the teacher, clearly and distinctly and as near the same pitch as possible. Now let the pupils, or some of them, with a pure tone sing the same pitch to the vowel *a*, as in father. Let others, or all, sing a number of times the same tone to this same vowel.

Property. Every tone has three essential parts, *viz.:* length, pitch and power. These three parts are called properties of a tone.

NOTE. Repeat the preceding example, and vary the tone in duration to the motion of the teacher's hand—faster, and again slower.

TEACHER AND STUDENT.

Q. What is the science and combination of harmonious sounds called? *A.* Music.

Q. What is an agreeable succession of musical sounds called? *A.* Melody.

Q. What do we call the art of combining sounds so as to be pleasing to the ear? *A.* Harmony.

Q. What is a musical sound called? *A.* A Tone.

Q. What kind of a sound must it be?

A. An agreeable sound.

Q. What difference is there in tones as to character?

A. Some tones are rich and clear, others more sweet, grave, etc.

Q. What causes this difference?

A. The character of the voice or instrument producing them.

Q. Which is the more perfect, the voice or the instrument?

A. No instrument is capable of such delicate variety of tone, so pure, so flexible, as the voice.

Q. What three essential parts belong to every tone?

A. Length, Pitch and Power.

Q. What are these called? *A.* Properties of a tone.

Length. The space of time during which any tone exists. A tone may be long or short.

NOTE. Let one of the pupils, with a good voice, sound the same tone again. Repeat it again, and sing a tone one degree higher, using the same vowel. See how many of the other pupils can sound the last tone. Sing both tones alternately. Sing each tone a number of times in succession. They will notice a condition of existence, or an inherent part, called

Pitch. The degree of gravity or acuteness of any tone. A tone may be high or low.

NOTE. Repeat the foregoing example, or add other tones; let the teacher indicate the length by the quick or the slow motion of his hand, and loudness by the downward, and softness by the upward movements. The pupil will readily perceive

Power. The degree of force or expression with which any tone is made. A tone may be loud or soft.

NOTE. It is to be understood that each of these distinctions, *i. e.*, long or short, high or low, soft or loud, are essential conditions of existence, or inherent property belonging to or constituting a tone. No tone could exist without them.

EXAMPLE. Let the pupils sing to the syllable *La* a number of tones different in length, pitch and power, very cheerfully. Sing again to words like, "Christmas bells we love to hear, Ringing merrily loud and clear." Now sing to vowel *a*, like in bad, or to words like "Dark and gloomy is the night: Banished; not a ray of light," very plaintively.

Quality. The expression, or feeling, with which any tone is made. A tone may be cheerful or plaintive.

NOTE. Voices differ in quality of tone as well as cer-

Q. How may tones differ from one another?

A. They may be long or short.

Q. What is meant by this?

A. Length (duration).

Q. Is length then one of the inherent parts, or one of the conditions of existence of a tone?

A. It is.

Q. What is another certain property perceived in tones? *A.* They may be high or low.

Q. What is this condition of existence called?

A. Pitch.

Q. Is pitch then one of the essential parts of a tone, as well as length? *A.* It is.

Q. Are there any other distinctions?

A. Loud or soft.

Q. What is this called? *A.* Power, or Expression.

Q. Are these three—Length, Pitch, and Power—necessary parts of each and every tone?

A. No tone could exist without them.

Q. Are there not other distinctions in which tones may differ from each other?

A. Sometimes a fourth is said to belong to a tone.

Q. What would it treat of?

A. Of a difference in quality.

Q. Are cheerful, joyous, and again more sombre or plaintive tones, different in quality?

A. They are.

Q. Is there a difference in the quality of the tone of the voice as in the tones of different instruments, such as the violin, the flute, the cornet, etc.?

A. There is.

tain instruments, like the violin, the flute, the cornet, etc. The voice may produce a joyous, cheerful, or again a sombre, plaintive quality of tone. We will, however, classify Quality of tone with Power or Expression, to which it properly belongs.

Departments. These main divisions of properties of a tone are called Departments. We have three departments, as there are three distinct divisions of properties to be treated.

Rhythmics. The department treating of Length.

Melodics. The department treating of Pitch.

Dynamics. The department treating of Power or Expression.

NOTE. Rhythmics, from the Greek, signifies "to flow," "measured movement," etc. Melodics, from the Greek, signifying "a song," "a poem," "a tune." Dynamics, from the Greek, means "to be able," "power," "expression," etc.

(*See Practical Department, Lesson I.*)

Q. Why are these different qualities of tones used?

A. In order to give the proper expression.

Q. Do not these different qualities really belong to expression?

A. Quality of tone is included in the same.

Q. What are these main divisions of properties called? *A.* Departments.

Q. How many departments have we? *A.* Three.

Q. What is the department treating of Length called? *A.* Rhythmics.

Q. What is the department treating of Pitch called?

A. Melodics.

Q. What the one treating of Power or Expression?

A. Dynamics.

Q. What does Rhythmics signify?

A. To flow, measured movement.

Q. What does Melodics mean?

A. A song, a poem, a tune.

Q. What do we understand by Dynamics?

A. To be able, power, expression.

Q. From what language are the names of these departments taken? *A.* From the Greek.

Lesson II.—Rhythmics.

TIME, MEASURE, ACCENT.

Let the teacher put the thumb of the right hand upon the wrist of the left, at the point where the pulse beats; count to the duration of the beats in a clear, distinct tone, one, two, one, two, one, two,

TEACHER AND STUDENT.

Q. If a number of singers are to sing together, what have we to regulate the measure of sound, or period of duration?

A. The beating of the pulse, or distinct counting.

one, two, etc. The pupils do the same. Notice the time or duration of each count or beat.

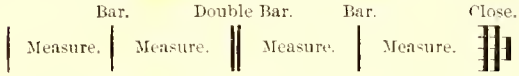
Time. The duration of the beating of the pulse, or distinct counting, measures our time.

Bars. Certain perpendicular lines in music.

Measure. The certain allotted space between the bars.

Double Bar. Any two bars together (a heavy bar is sometimes used instead).

Close. Any double bar, with a short one added.



Beats. Certain movements of the right hand, indicating the time or duration to the eye (beating time).

Accent. A certain stress of voice to a particular beat.

NOTE. Accent is of the utmost importance, as it really regulates, and greatly facilitates, the keeping of correct time.

Double Measure. Any measure having two counts or beats, one a Downward* and the other an upward.

* Capitals indicate the beat with the accent.

Q. What does the beating of the pulse, or distinct counting, denote in music?

A. Time.

Q. What are certain perpendicular lines in music called? *A.* Bars.

Q. What the certain allotted space between the bars? *A.* Measure.

Q. What the two bars together?

A. A double bar.

Q. What is it called when there is a double bar with a third shorter one added?

A. A Close.

Q. What does a bar divide?

A. The measures.

Q. What does a double bar denote?

A. The end of a certain stanza or strain.

Q. What else?

A. Sometimes, the close of an exercise.

Q. What does a Close show? *A.* The end.

Q. What are the certain movements of the right hand called? *A.* Beats (beating time).

Q. In music what do beats indicate to the eye?

A. The movement or the time.

Q. What is that certain stress of voice to a particular beat called? *A.* Accent.

Q. What does accent do?

A. It regulates, and greatly facilitates, the keeping of correct time.

Q. What kind of measure has two beats?

A. Double measure.

Q. How are the beats made? *A.* Down and up.

NOTE. Each beat has a rapid motion, whichever direction it is made, and at its destination has a short stop or rest. The accent in double measure belongs to the down beat.

Teacher counts, or sings, in a conversational tone of voice, beating time and accenting the down beat; thus:

Down, up, | Down, up, | Down, up, | Down, up. ||

Pupils do the same. Be sure to have as nearly a conversational tone as possible, and all in unison.

Triple Measure. A measure having three beats, down, left and up. The accent is on the down beat.

Teacher counts, or sings, the same as before, in triple measure, keeping time and accent:

Down, left, up. | Down, left, up, | Down, left, up, | Down, left, up. ||

Pupils do the same.

Quadruple Measure. A measure having four beats, down, left, right and up. In Quadruple measure the main accent belongs to the down, and a slight one to the right, beat.

Teacher counts or sings as before, in quadruple measure, keeping correct time and accent.

Down, left, Right, up. | Down, left, Right, up, | Down, left, Right, up, | Down, left, Right, up. ||

Pupils do the same.

Q. Which one receives the accent?

A. The downward beat.

Q. How must the movement be toward its destination? *A.* The movement must be rapid.

Q. What is done at its destination?

A. A short rest or stop is made.

Let the pupil here practice the beating of time in double measure. Be sure and see that there is no sluggish motion, either downward or upward, and see that the hand rests or comes to a slight stop at its destination.

Q. In double measure is the accent always on the down beat?

A. It must be on the down beat.

Q. What kind of measure has three beats?

A. Triple measure.

Q. How are the beats made? *A.* Down, left, up.

Q. Which beat receives the accent?

A. The down beat.

Q. Is the duration of the movement of the beat the same as in double measure?

A. Yes; the beating of the pulse, or distinct counting, regulates them all.

Q. What kind of measure has four beats?

A. Quadruple measure.

Q. How are the beats made?

A. Down, left, Right, up.

Q. Which beat receives the main accent?

A. The down beat.

Q. Which receives the slight accent?

A. The right beat.

Sextuple Measure. A measure having six beats, Down, down, down, Up, up, up.

This kind of time is usually designated by only two beats, down, up; the three down beats being considered as one, and the three up beats as the other, to the same duration as in double time. The accent is given to both beats, the down and the up.

This kind of measure is known as compound double measure.

Teacher counts or sings as before, in Sextuple measure. Pupils do the same.

Down, . . Up . . | Down, . . Up . . ‖

Notice, if we would make six beats in sextuple measure, we would have to make the beats three times as fast as in double measure.

Compound Triple Measure. Sometimes a kind of time is used with three beats, each beat being accented; it is known as compound triple measure. This kind of time is indicated by the figure **9**, and considered as by sextuple time, three rapid motions to each of the three beats.

Compound Quadruple Measure. Another kind of time is sometimes used with four beats, like quadruple measure, only an accent is given to each of the four; this is known as compound quadruple time and is indicated by the figure **12**. This measure, like sextuple and the preceding time, comprises three beats in one.

Q. What kind of measure is usually designated by two beats, calculating three rapid beats to each one of the two? *A.* Sextuple measure.

Q. How are the two beats made?

A. Down and Up.

Q. Which receive the accent? *A.* Both beats.

Q. Would these two beats have the same duration as in double time? *A.* The same.

Q. What is this kind of measure sometimes called?

A. Compound double measure.

Q. Is this kind of time always made with two beats?

A. Six beats are generally used when the time required is very slow.

Q. What usually regulates our movement, denoting whether it is to be slow or fast?

A. The words will indicate the movement and regulate our time in vocal music.

Q. How can the words regulate the movement?

A. We must sing fast or slow according to the expression of the words.

Q. How do we usually beat the time indicated by the figure **9**.

A. By three beats, like triple measure.

Q. Which are accented? *A.* All three.

Q. What is this kind of time called?

A. Compound triple measure.

Q. By what other name is it sometimes known?

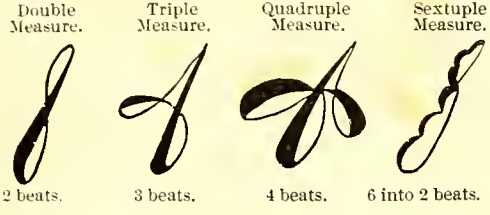
A. Nine-eight time.

Q. What is indicated by the figure **12**?

A. Compound quadruple measure.

NOTE. Sometimes all three of the preceding kinds of time are kept to the full number of their beats, *viz.*, six beats in sextuple time, etc. This is, however, only the case where the movement is required to be very slow.

Illustration. The following Cuts will indicate the movement of the beats in the different kinds of time.



(*Practice Lesson II, Practical Department.*)

Q. By what other name is it sometimes known?
A. Twelve-eight time.
Q. How many beats are usually given to the same?
A. Four beats, like quadruple measure.
Q. Which beats receive the accent? *A.* All four.
Q. How should the beats in all the different kinds of time be made? *A.* Promptly.

Lesson III.—Rhythmics.

NOTES.

The length of tones is distinguished by the ear, in hearing; and is made manifest to the eye by certain characters, visible signs or tokens.

Notes. Characters representing the length or duration of musical sounds.

We cannot tell by a note alone how high or how low to sing, neither can we tell how soft or how loud to sound a tone; we can simply tell the length or duration of some certain tone.

TEACHER AND STUDENT.

Q. To what department did our preceding lesson belong? *A.* Rhythmics.
Q. How do we know that it belonged to Rhythmics? *A.* The subject was length.
Q. What does our present lesson treat of?
A. The same: the first department, Rhythmics.
Q. What is the property in this department?
A. Length.
Q. How is length of tones distinguished?
A. Both by the ear and to the eye.
Q. How by the ear? *A.* By hearing the same.
Q. How to the eye? *A.* By certain characters.

Sing to vowel *a*, as in father, about as fast as distinct counting, in a conversational tone of voice.

a, a, a, a, a, a, a, a.

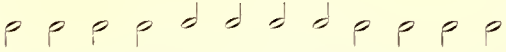
This duration to distinct counting, or the beating of the pulse, is indicated by characters like the following:

Quarter Notes.

A quarter note is distinguished by a closed head and a stem. It makes no difference whether the stem is turned down or up.

A character representing twice the length of a quarter note is called a

Half Note.



A half note is known by an open head and a stem.

A character representing four times the value of a quarter note, or which is twice as long as a half note, is called a

Whole Note.

A whole note is distinguished by an open head.

Q. What are these certain characters representing length or duration called? *A.* Notes.

Q. Can we tell by a note alone how high or low to make the tone?

A. We cannot tell the pitch.

Q. Can we tell by a note alone how soft or loud to sing?

A. We cannot.

Q. What does a note simply represent?

A. Length.

Q. What kind of a note represents the length or duration of distinct counting?

A. A Quarter note.

Q. How can we tell a quarter note?

A. By a closed head and a stem.

Q. Does it make any difference whether the stem is turned down or up?

A. It makes no difference.

Q. What kind of a note represents twice the length or duration of a quarter note?

A. A Half note.

Q. How can we tell a half note?

A. By an open head and a stem.

Q. What kind of a note is four times the value of a quarter note?

A. A Whole note.

Q. How can we tell a whole note?

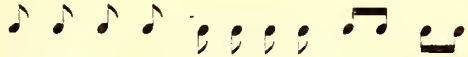
A. By an open head.

Q. How many half notes equal the value of a whole note?

A. Two.

A note showing one-half the duration of a quarter is called an

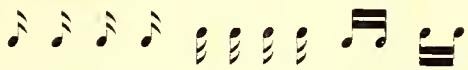
Eighth Note.



An eighth note is known by one hook. No matter whether they are separate or connected together in groups.

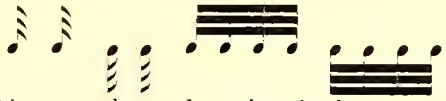
A note representing one-fourth the duration of a quarter note is called a

Sixteenth Note.



A sixteenth note has two hooks.

A note representiug one-eighth the value of a quarter note is called a

Thirty-second Note.

Thirty-second notes have three hooks.

The value of these notes may be prolonged to the amount of one-half their value by adding a dot.

Dotted Notes.

A equals , a equals ,

a equals a equals .

Q. What kind of a note shows one-half the duration of a quarter?

A. An Eighth note.

Q. How can we tell an eighth note?

A. An eighth note is distinguished by one hook.

Q. Does it matter if they are separate or grouped together?

A. It makes no difference.

Q. How many eighth notes would have to be considered to one count or beat, representing the time of quarter notes?

A. Two eighth notes.

Q. What kind of notes represent one-fourth the duration of quarter notes?

A. Sixteenth notes?

Q. How are sixteenth notes formed?

A. With two hooks.

Q. How many of them would we sing to the duration of one quarter note?

A. Four.

Q. What kind of notes represent one-eighth the duration of quarters?

A. Thirty-second notes.

Q. How many hooks have they?

A. Three hooks.

Q. How may the value of either of these notes be prolonged to the amount of one-half?

A. By adding a dot.

Q. What would they be called?

A. Dotted notes.

The duration represented may again be prolonged to the amount of one-fourth of the original note, in addition to the dot, by adding a second dot.

Double Dotted Notes.

A 𝅗𝅥.. equals 𝅗𝅥 𝅗𝅥 𝅗𝅥 ♩, a 𝅗𝅥.. equals ♩ ♩ ♩ ♪, a ♩.. equals ♪ ♪ ♪ 𝅘𝅥𝅯, a ♪.. equals 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅰.

Any three notes grouped together (or the value of any three represented), with the figure 3 above or under them, are called

Triplets.

equal ♪ ♪, a equal ♪ ♪.

Triplets represent the duration of two of the same kind.

Q. How may the duration represented by a note be still more increased?

A. By adding a second dot.

Q. What length does the second dot represent?

A. One-fourth of the original note.

Q. What would a note with two dots be called?

A. A double dotted note.

Q. What are any three notes grouped together, with the figure 3 above or below them, called?

A. Triplets.

Q. What value do they represent?

A. The duration of two of the same kind.

Q. Would a quarter and an eighth note also be triplets?

A. Yes.

Table showing the different kinds of Notes, and their relative values.

(*See Practical Department, Lesson III.*)

Lesson IV.—Rhythmics.

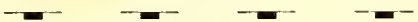
RESTS.

As we have characters (notes) to represent the length or duration of certain tones, we must also have marks or signs to represent the corresponding length or duration of silence.

Characters representing certain durations of silence are called Rests.

A character under the line is called a

Whole Rest.



A whole rest represents the same duration of time that a whole note, or a certain tone, does.

NOTE. A peculiarity of the whole rest is that, beside the above, it also represents a whole measure of silence, no matter what kind of measure we may have.

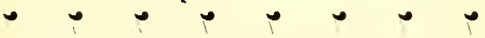
A character placed above the line is called a

Half Rest.

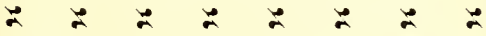
A half rest represents the corresponding duration that a half note does.

A character turned to the right is called a

Quarter Rest.



Also the following form is sometimes used.



A quarter rest represents the same duration as a quarter note.

TEACHER AND STUDENT.

Q. In what department are we now studying?

A. Rhythmics.

Q. What is the property?

A. Length.

Q. What are certain characters representing silence called? *A.* Rests.

Q. Do the different rests represent the same duration of silence that their corresponding notes do of certain tones? *A.* Yes.

Q. How can we tell a whole rest?

A. It is placed under the line.

Q. Does a whole rest represent the same length as a whole note. *A.* It does.

Q. What is a peculiarity of the whole rest?

A. It also represents a whole measure rest.

Q. Does it make any difference what kind of measure we have?

A. It makes no difference.

Q. How can we tell a half rest?

A. It is placed above the line.

Q. Does a half rest represent the same duration that its corresponding note does?

A. The same.

Q. How can we tell a quarter rest?

A. A quarter rest is turned to the right.

Q. What other form is sometimes used?

A. The top turned to the right and the bottom to the left.

A character turned to the left is called an

Eighth Rest.

An eighth rest represents the same length, or duration, as its corresponding eighth note.

A character formed with two hooks is called a

Sixteenth Rest.

A sixteenth rest is equal in duration to its corresponding note.

A character distinguished by three hooks is called a

Thirty-second Rest.

Thirty-second rests equal the duration of thirty-second notes.

Dotted rests may also be used, and are equal in duration to their corresponding dotted notes.

Q. Does a quarter rest represent the same duration as a quarter note?

A. Yes.

Q. How can we tell an eighth rest?

A. An eighth rest is turned to the left.

Q. Does an eighth rest represent the same duration as its corresponding eighth note?

A. It does.

Q. How is a sixteenth rest formed?

A. A sixteenth rest has two hooks.

Q. Is its duration the same as a sixteenth note?

A. It is.

Q. How can we tell a thirty-second rest?

A. It is distinguished by three hooks.

Q. Does a thirty-second rest represent the same length as a thirty-second note?

A. It is the same length.

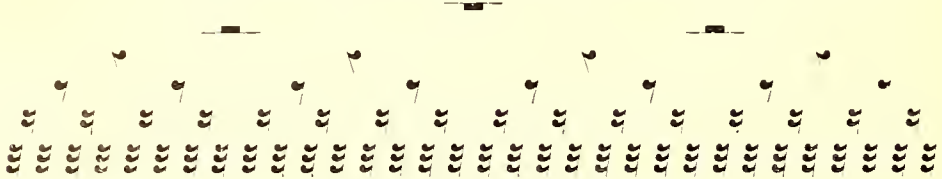
Q. Are there ever any dotted rests used?

A. Yes; some of them may be used.

Q. What would their duration be?

A. The same as their corresponding notes.

Table showing the comparative Values of the different Rests.



(*See Practical Department, Lesson IV.*)

Lesson V.—Rhthymics.

TIME MARKS.

In order to indicate at a glance the kind of measure and the variety of time given we use

Time Marks. Figures set in the form of fractions. The upper figure, or the enumerator, tells the kind of time, or how many counts or beats we have to the measure; thus,

Kinds of Time.

2 3 4 6 9 12

The lower figure, or the denominator, tells the variety of measure, the duration of what kind of a note, or the equal of which is to be considered to a point or beat; thus,

Variety of Time.

4 8 2 4 8 2

The following shows the table of time-marks in common use:

Varieties of Double Measure.

$\frac{2}{2}$ $\frac{2}{4}$ $\frac{2}{8}$

represent the different varieties of double time, and each measure receives two beats.

Varieties of Triple Measure.

$\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$

show the different varieties of triple time, and each measure receives three beats.

TEACHER AND STUDENT.

Q. What have we to indicate at a glance the kind, or the variety, of time or measure we have?

A. Time marks.

Q. What represents or forms our time marks?

A. Figures set in the form of fractions.

Q. Which figure represents the kind of measure, or how many points or beats we have?

A. The upper figure, or the enumerator.

Q. Which figure represents the variety of measure, or what duration is given to a point or beat?

A. The lower figure, or the denominator.

Q. What varieties of double measure have we?

A. $\frac{2}{2}$, $\frac{2}{4}$, $\frac{2}{8}$.

Q. Will each of these three varieties receive two beats to the measure?

A. Yes.

Q. What varieties of triple measure have we in common use?

A. $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$.

Q. Will each of these varieties receive three beats to the measure?

A. Yes; they all receive three beats.

Varieties of Quadruple Measure.

$\frac{4}{2}$ $\frac{4}{4}$ $\frac{4}{8}$

indicate the different varieties of quadruple time, and each measure receives four beats.

The above three different kinds of time or measure are known as common time.

The following are the varieties of Compound Time:

Sextuple Measure.

$\frac{6}{4}$ and $\frac{6}{8}$

indicate the usual varieties of sextuple time, or also

Compound Double Measure.

Two accented beats are usually given to each measure. (See note on p. 19.)

Varieties of Compound Triple Measure.

$\frac{9}{4}$ and $\frac{9}{8}$

indicate the usual varieties of compound triple time. Each measure receives three accented beats. (See note on p. 19.)

Q. What varieties of quadruple measure have we in common use.

A. $\frac{4}{2}$, $\frac{4}{4}$, $\frac{4}{8}$.

Q. Will each of these receive four points or beats?

A. They all receive four beats.

Q. Are the beats, or rather the duration of the counts, points or beats, to all the above varieties the same?

A. The duration is the same; it is all guided by the beating of the pulse of a healthy person, or the time of distinct counting.

Q. What other kind of time have we?

A. Compound time.

Q. What varieties of Compound Double measure have we?

A. $\frac{6}{4}$ and $\frac{6}{8}$.

Q. How many beats are usually given to each measure?

A. Two accented beats.

Q. By what other name is this kind of time known?

A. Sextuple measure.

Q. What varieties of Compound Triple measure have we?

A. $\frac{9}{4}$ and $\frac{9}{8}$.

Q. How many beats are usually given to each measure?

A. Three accented beats.

Varieties of Compound Quadruple Measure.

$\frac{12}{4}$ and $\frac{12}{8}$

Each measure receives four accented beats.*

Difference in Varieties of Measure.

There is no difference to the ear in varieties of measure: the difference is only seemingly so to the eye. We would sing a tune just as fast, in regard to the duration of the counts or beats, no matter what length is indicated by the lower figure. Thus, a tune written in one book in $\frac{3}{2}$ time, in another book in $\frac{3}{4}$, and in a third in $\frac{3}{8}$ time, would all be sung alike, being in all three books in triple time, only in a different variety.

NOTE. There are certain signs and marks, as well as the words, to indicate the movement, whether the same be fast or slow, which, however, will be explained in lessons further on. It may also be stated here that one of the best guides, and the surest indication of correct movement in vocal music, is the words; or rather, the expression needed to bring out the beauty and the soul of poetry.

* Note that in all the varieties in compound time there may sometimes be the full number of beats needed, as indicated by the upper figure, but as this is already explained in Lesson II, it is not necessary further to dwell on the same.

Q. How many varieties of Compound Quadruple measure have we?

A. $\frac{12}{4}$ and $\frac{12}{8}$.

Q. How many beats are usually given to each measure? *A.* Four accented beats.

Q. Is there any difference in regard to varieties of measure? *A.* There is no difference to the ear.

Q. Is there any difference to the eye?

A. There is only an apparent difference; none in reality.

Q. Would a tune be sung just as fast, whether written in $\frac{3}{2}$ $\frac{3}{4}$, or $\frac{3}{8}$ time?

A. It would be alike in all three varieties.

Q. How can we tell whether to sing a tune fast or slow?

A. The words will indicate the movement.

Q. What must we try to observe at all times in regard to movement in vocal music?

A. We must aim to bring out the best expression needed by the words.

Q. Will the expression regulate our movement?

A. It must guide the same.

Q. Are there any other marks or signs to indicate whether to sing fast or slow? *A.* Yes.

Q. Are they explained in this lesson? *A.* No.

Q. In these different varieties of compound time are not the number of beats sometimes given, as indicated by the upper figure?

A. Yes. (See Lesson II.)

Table of Varieties of Measure in common use.

Common Time.			Compound Time.		
$\frac{2}{2}$.	$\frac{3}{2}$.	$\frac{4}{2}$.	$\frac{6}{4}$.	$\frac{9}{4}$.	$\frac{12}{4}$.
$\frac{2}{4}$.	$\frac{3}{4}$	$\frac{4}{4}$.			
$\frac{2}{8}$.	$\frac{3}{8}$.	$\frac{4}{8}$.	$\frac{6}{8}$.	$\frac{9}{8}$.	$\frac{12}{8}$.

(*See Practical Department, Lesson V.*)

Lesson VI.—Melodics.

SCALE.

Like the carpenter who finds his foot-rule of importance to guide him in exact measurement, so in music we have a guide to ascertain the difference in pitch.

As we find it of great convenience to use steps and ladders in ascending and descending, so in music we have a certain ladder to aid us in sounding the pitches higher or lower.

This musical rule, or ladder, consists of a series of eight tones, ascending and descending in regular order, called the Scale (graduation ladder. German, "Tone Leiter," Tone Ladder.)

The true progression is in a certain natural grade; not natural because it seems so to the voice, for the voice can sound any tone progression within its compass; but natural because this graduation is an inherent part of the scale.

TEACHER AND STUDENT.

Q. Have we any guide in music to ascertain differences in pitch? *A.* We have.

Q. How is it formed?

A. Like a ladder.

Q. How can this musical ladder be of use to the student?

A. It will aid him in sounding the pitches higher or lower.

Q. In what way?

A. In finding the difference in pitch between any two tones.

Q. Of how many tones does this musical ladder consist? *A.* Eight.

Q. How are these tones arranged?

A. Ascending and descending in regular order.

Q. What is this series of eight tones, ascending and descending in regular order, called?

A. The Scale.

Diatonic Scale. The word Diatonic means "natural."

Names of the Tones of the Diatonic Scale. The tones of the diatonic scale are named from the lower upward; thus, One, Two, Three, Four, Five, Six, Seven, Eight.

NOTE. The eighth tone forms again the first of a next higher ascending scale, and as it might be the cause of considerable confusion we will avoid it by omitting eight altogether, and use in its place one, which it really is.

Interval. The difference in pitch between any two tones of the scale is an Interval. These intervals being found between the tones of the diatonic scale, are

Diatonic Intervals. The differenee between each of the eight tones of the scale being an interval, gives us seven intervals in the diatonic scale.

It will be noticed by sounding the tones that these intervals are not alike; some are larger than others.

Steps. The larger intervals of the diatonic scale are Steps.

Half Steps. The smaller ones are Half Steps.

Five of these seven intervals are steps, and the other two half steps.

Q. What is the name of this scale?

A. Diatonic scale.

Q. What does the word diatonic mean?

A. Natural.

Q. How are the tones of the diatonic scale named?

A. From the lower upward.

Q. What are the tones?

A. One, Two, Three, Four, Five, Six, Seven, Eight.

Q. What peculiarity is there about the eighth tone?

A. It forms again the first tone of the next higher ascending scale.

Q. How is this confusion avoided?

A. By calling it tone one, and omitting the term eight altogether.

Q. Would this be right?

A. Yes; it really is tone one.

Q. What is the difference in pitch between any two tones of the scale called? *A.* An Interval.

Q. These intervals being formed between the tones of the diatonic scale are therefore what kind of intervals? *A.* Diatonic intervals.

Q. If there are eight tones of the diatonic scale, and the difference in pitch between each being an interval, how many intervals have we? *A.* Seven.

Q. Are these seven intervals all alike?

A. No; some are large, others small.

Q. What are the larger ones called? *A.* Steps.

Q. The smaller? *A.* Half steps.

Q. How many steps have we? *A.* Five.

Q. How many half steps?

A. Two.

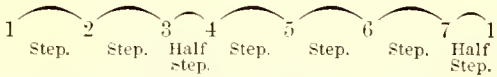
The half steps occur between tones three and four, and seven and one.

NOTE. The half steps must occur between tones three and four and seven and one, otherwise we would not have the diatonic scale.

Octaves. The difference in pitch between any one tone of the scale and its recurring eighth higher.

Tone Progression.

The tone progression of the diatonic scale is thus:



It is very important for the student to understand that this tone progression of steps and half steps is in the regular, natural grade.

The difference of a half step between tones three and four, and seven and one, is so arranged that a fixed number of the vibrations producing these tones will unite with those of other tones of the diatonic scale necessary to harmonize in the chords to be formed.

NOTE. If the interval progression were different from the above, the harmony produced by the chords would be very much changed from the perfect blending of the combination which now can be effected.

Q. Between which tones of the diatonic scale do the half steps occur?

A. Between three and four and seven and one.

Q. Between which tones do the steps come?

A. Between one and two, two and three, four and five, five and six, six and seven.

Q. Must the half steps always come between three and four and seven and one?

A. They must not occur between any others.

Q. If placed anywhere else what would be the result?

A. Our scale would be destroyed.

Q. What is the difference in pitch between any one tone of the scale and its recurring eighth higher?

A. An octave.

Q. What is the tone progression of the diatonic scale?

A. One to two, step; two to three, step; three to four, half step; four to five, step; five to six, step; six to seven, step; seven to one, half step.

Q. Is this tone progression always the same?

A. It is in the diatonic scale.

Q. Why is this difference of steps and half steps?

A. So that a fixed number of vibrations of certain tones may unite with those of other tones of the scale.

Q. What would be the effect on the harmony of certain chords, were this interval progression different?

A. It would be very much changed from the perfect blending of our present combination.

The Diatonic Scale, Ascending and Descending.

Names of the Tones of the Scale.

One Seven Six Five Four Three Two One — Seven Six Five Four Three Two One

The above are not names of fixed tones, but they name the relative pitch, step and half step distance of our scale.

Q. Are the above names of certain fixed tones?

A. They are not.

Q. What do they name?

A. The relative pitch, step and half step distance.

Q. What do three successive scales, or octaves, comprise?

A. The compass of the human voice.

Q. Of how many tones does the vocal compass consist? *A.* Twenty-two.

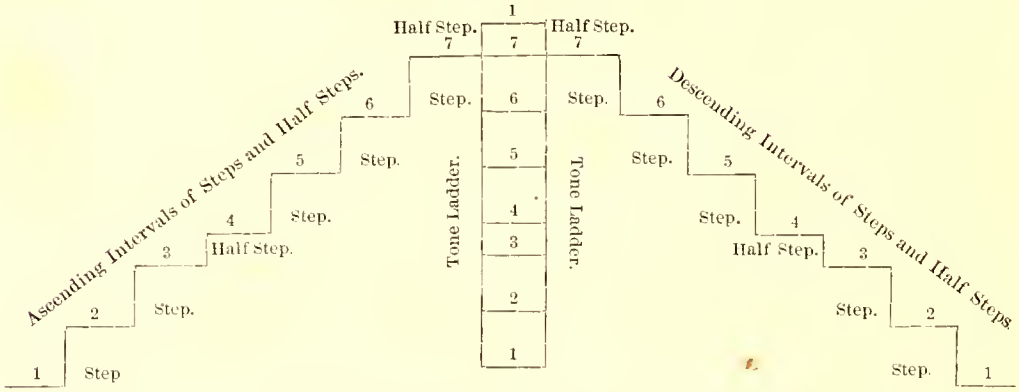
Vocal Compass.

Three successive scales, considered in pitch, making twenty-two tones, or three octaves, comprise the compass of the human voice.

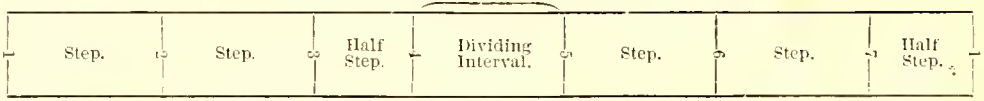
Vocal Compass.

Ascending.			Descending.		
1 2 3 4 5 6 7 1	2 3 4 5 6 7 1	2 3 4 5 6 7	1 7 6 5 4 3 2 1	7 6 5 4 3 2 1	7 6 5 4 3 2 1
Diatonic Scale. Octave.	Diatonic Scale. Octave.	Diatonic Scale. Octave.	Diatonic Scale. Octave.	Diatonic Scale. Octave.	Diatonic Scale. Octave.

Diatonic Scale.



Musical Rule showing the Dividing Interval.



Dividing Interval. It will be noticed by our musical rule that the scale is separated into halves by the Dividing Interval, there being two steps and one half step to the left, and two steps and one half step to the right. The dividing interval consists of one step. If each interval were a step, there would be only six, and tones 4, 5, 6 and 7 would be destroyed.

Q. What can be noticed by the musical rule in regard to the division of the scale?

A. It is separated into two halves.

Q. How many steps and half steps are there to the left? *A.* Two steps and one half step.

Q. How many to the right? *A.* The same.

Q. Of what does the dividing interval consist?

A. One step.

Interval Progression. These intervals are arranged in this order of steps and half steps by allotting to each tone of the scale a fixed number of vibrations to the second, so regulated in rapidity that a number of those of one tone will blend, or unite, into those of certain other tones needed to combine in order to produce harmony.

Unison. Thus two tones of the same pitch blend perfectly, because the number of vibrations of both are alike, and all unite.

Octave. The octave is the next in blending, because the vibrations of the first tone are doubled by those of its eighth above, and every second vibration unites with those of which it is the octave.

Thirds, Fifths, etc. So on with its thirds, fifths, etc., whose tone waves unite, however, less frequently with the first, according to their regulated number.

Combinations of tones whose vibrations do not unite are avoided, unless a certain effect is desired.

(*See Practical Department, Lesson VI.*)

Q. Why are these intervals arranged in this order of steps and half steps?

A. Because we want certain pitches that will harmonize with other tones when combined.

Q. What makes them harmonize?

A. Certain of their vibrations blend or unite.

Q. Has every tone a fixed number of vibrations allotted to the second?

A. Each tone has its fixed number.

Q. How do the vibrations of one tone differ from those of another? *A.* In their number and rapidity.

Q. Which two tones will harmonize most perfectly? *A.* Unison. Two tones of the same pitch.

Q. Why? *A.* Because their vibrations all unite.

Q. Which two tones come next in blending?

A. The octave.

Q. Why the octave?

A. The vibrations of a tone are doubled by those of its octave.

Q. Do certain vibrations of the third and fifth tones blend with any of the first?

A. Yes; only less frequently than either of the above.

Q. Are combinations of tones whose vibrations do not unite avoided? *A.* Yes; except for certain effect.

Lesson VII.—Melodics.

SYLLABLES.

To simplify and to familiarize the pupil with the tones of the scale, we apply certain Italian syllables, which, by becoming associated with the pitches, will aid in fixing them in the mind.

TEACHER AND STUDENT.

Q. What help can we apply to still further simplify and aid the pupil in familiarizing himself with the tones of the diatonic scale?

A. Certain Italian syllables.

Syllables applied to the Tones of the Diatonic Scale. These syllables are

Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.
1	2	3	4	5	6	7	1

Pronounced,

Doe,	Ray,	Mee,	Faw,	Sole,	Law,	See,	Doe.
1	2	3	4	5	6	7	1

Remember these syllables are not the names of the tones, but are only applied to the scale names, one, two three, etc., and represent their relative pitch.

Q. What are the syllables?

A. Do, Re, Mi, Fa, Sol, La, Si, Do.

Q. Which is one? *A.* Do. *Q.* Two? *A.* Re. *Q.* Three? *A.* Mi. *Q.* Four? *A.* Fa. *Q.* Five? *A.* Sol. *Q.* Six? *A.* La. *Q.* Seven? *A.* Si. *Q.* Eight? *A.* Do.

Q. Are these syllables the names of tones?

A. They are not.

Q. To what are they applied?

A. To the scale names.

Q. What do they represent?

A. Their relative pitch.

Diatonic Scale with Scale Names and Syllables.

Ascending by Syllables.

Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do,	Si,
1	2	3	4	5	6	7	1	7

Descending by Syllables.

La,	Sol,	Fa,	Mi,	Re,	Do.
6	5	4	3	2	1

Ascending by Scale Names.

Descending by Scale Names.

It is of the utmost importance to practice faithfully, by singing the tones of the diatonic scale, so as to become perfectly familiar with every pitch. Do not practice only by syllables, but also by figures, or scale names, vowel *a*, *e*, etc.

Good Articulation. It will be noticed that these tones of the diatonic scale are each one separate and distinct from the other, hence they ought to be sounded correctly and distinctly. By this is understood good articulation.

Q. Is it necessary to practice frequently by singing the tones of the diatonic scale?

A. It is of the utmost importance.

Q. Should we only practice by syllables?

A. Practice by syllables, scale names and vowels *a*, *e*, etc.

Q. Are the tones of the diatonic scale each separate and distinct? *A.* They are.

Q. What is the correct and distinct sounding of each tone called? *A.* Good articulation?

Form, Pitch and Power of Tones. Every tone must have a beginning, a middle and an end. Sound the tone clear and nicely rounded, without any straining or forcing, but with perfect ease. Sing in an upright position. As we ascend to the higher pitches it will be necessary to slightly mellow or temper our tone, as the higher the pitch, the less power required for clearness. If we force the tones they will sound harsh and grating; use a perfectly natural tone; form lips nicely rounded, as in pronouncing the vowel *o*.

Scale Practice. Practice the following tones, or any others deemed best adapted to the pupil, in order to become familiar with the pitch of each separate tone; use syllables, figures or vowel *a*.

Sing these, or any other combinations desired.

1, 2, 3, 4, 5, 6, 7, 8.	1, 2, 3, 1, 2, 1, 3, 1.	1, 2, 3, 2, 3, 2, 3, 1.	2, 3, 4, 3, 4, 2, 4, 1.
2, 3, 4, 1, 4, 3, 2, 1.	3, 4, 5, 1, 5, 4, 3, 2.	2, 3, 4, 5, 3, 5, 2, 5.	1, 2, 3, 4, 5, 6, 1, 6.
4, 5, 6, 3, 6, 5, 4, 3.	5, 6, 7, 5, 7, 6, 5, 4.	4, 5, 6, 3, 6, 2, 6, 1.	1, 2, 3, 4, 5, 6, 7, 1.
3, 2, 1, 3, 4, 3, 2, 4.	3, 4, 5, 6, 7, 1, 8.	7, 6, 7, 5, 4, 5, 3, 5.	2, 3, 4, 5, 6, 7, 1.

Q. How should a tone be sounded?

A. Clear and nicely rounded.

Q. Should a tone ever be forced or strained?

A. Never.

Q. Do we use the same power in ascending to the higher tones that we use for the lower?

A. The higher the pitch the less power is required.

Q. How will tones sound when forced?

A. Harsh, grating.

Q. What kind of a voice should we always use in singing?

A. A perfectly natural voice.

Q. How should the lips be formed?

A. Nicely rounded, like in pronouncing the vowel *o*.

(*See Practical Department, Lesson VII.*)

Lesson VIII.—Melodics.

DEGREES.

We have, thus far, difference in time regulated by the various kinds of measure. Difference in length or duration is represented by the notes and rests. Difference in pitch (intervals), steps and half steps, is indicated by the diatonic scale. Nothing, so far, indicates how pitch is represented.

TEACHER AND STUDENT.

Q. How is difference in time regulated in music?

A. By the various kinds of measure.

Q. By what is difference in length or duration represented? *A.* By notes and rests.

Q. Difference in pitch (steps and half steps), intervals, are indicated by what? *A.* By the diatonic scale.

Degrees sustaining the Tones of the Vocal Compass. We will now learn of certain degrees which hold or support the pitch. If there are three octaves of tones comprising the vocal compass, and if each tone be represented by a certain fixed degree (line or space), there must consequently be the number of degrees to sustain these three octaves, or twenty-two tones.

These twenty-two degrees are indicated by certain parallel lines and intervening spaces.

Q. Where does the pitch rest, or what holds or supports the same?

A. The pitch is sustained by certain fixed degrees.

Q. How are these degrees represented?

A. By parallel lines and intervening spaces.

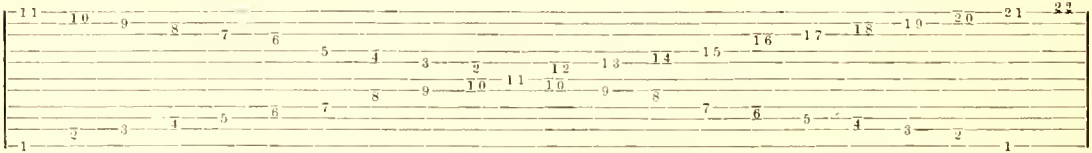
Q. How many degrees are needed to support the pitches of the vocal compass?

A. Twenty-two degrees.

Q. How many octaves of pitch?

A. Three octaves.

Lines and Spaces representing the Three Octaves of Pitches of the Vocal Compass.



Each line and every space is called a degree; they are counted from the lower upward.

It will be noticed by counting the degrees from right to left, that the sixth line divides the number of the degrees into exact halves.

Dividing the Degrees. It would complicate the ready reading of the pitches to have so many lines and spaces together, making it difficult to determine instantly the line and space needed; and as there are two classes of voices, female and adult male, an octave apart in pitch, we divide our degrees into halves, and give each class of voices its appropriate pitch.

Q. What is each line and every space called?

A. A degree.

Q. How are these degrees counted?

A. From the lower upward.

Q. Which line represents the centre of these degrees? *A.* The sixth line.

Q. Would it not seem complicated to have so many lines together?

A. We can avoid this by dividing our number of degrees into halves.

Q. What result will that bring about?

A. It will give each class, the female voice and adult male voice, its appropriate pitch.

The sixth or middle line, with its space above and below, divides our given number of degrees into halves.

The Staff. This division gives to each half five lines and four spaces, called the Staff.

The staff consists of nine degrees, five parallel lines and four intervening spaces, counting from the lower upward.

Q. How much difference is there between the adult male and female voice?

A. Eight tones, or an octave.

Q. Which degrees will make the division?

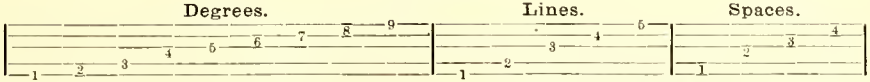
A. The middle line with its space above and below.

Q. How many lines and spaces will this give us for each division?

A. Five parallel lines and four intervening spaces.

Q. What are these five parallel lines and four intervening spaces called? *A.* The Staff.

The Staff.



Intermediate Degrees. It will be noticed that we have, beside the degrees of our two staves, four degrees not included; our dividing line, with its space above and below, which we will now call our three intermediate degrees, and the higher, or twenty-second, degree of our vocal compass, which we will call our added space above.

Q. How many degrees belong to our vocal compass beside those of the two staves? *A.* Four.

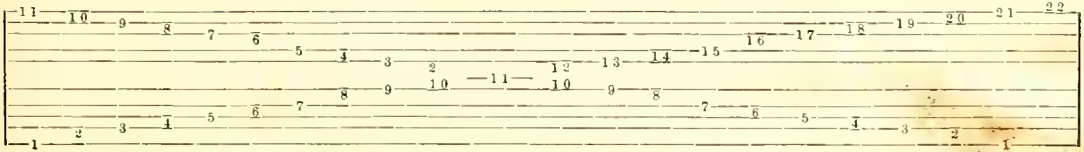
Q. What do we call our dividing line with the spaces above and below it?

A. The three intermediate degrees.

Q. What the higher, or twenty-second, degree?

A. The added space above the staves.

The Staff, Intermediate Degrees and Added Spaces.



On the preceding page is shown the vocal compass, placed on the two separate staves, with the intermediate and added degrees. Also the eleven degrees suited to each class of voices.

Added Lines and Spaces. The compass for each class of voices may, however, extend beyond the degrees of its appropriate staff. We must therefore sometimes add degrees some of which belong to another staff, and this is done by added lines and added spaces.

Observe that these degrees do not belong to the staff; they are added to extend the pitch either below or above the same.

Q. Which are the three intermediate degrees in the above example?

A. The dividing line, degree 11, with its spaces above and below, degrees 10 and 12.

Q. Counting from right to left, how many degrees belong to each class of voices?

A. About eleven degrees.

Q. Does the compass for each separate class ever extend beyond the degrees of its appropriate staff?

A. The compass may extend beyond.

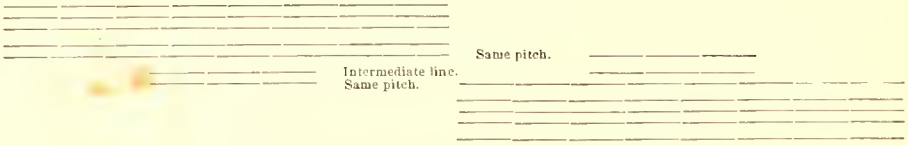
Q. What must we have to meet this extension?

A. Added degrees.

Q. How can we accomplish this?

A. By added lines and spaces.

The Staff, showing the Pitch of the Added Lines and Spaces.



The Staff, showing its Added Lines and Spaces.

Second added space above.
First added space above.
First added space below.
Second added space below.
Second added line above.
First added line above.
First added line below.
Second added line below.

(*See Practical Department, Lesson VIII.*)

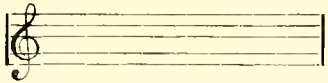
Lesson IX.—Melodics.

CLEF.

In order to have a fixed pitch represented we must give to each class of voices its appropriate staff, and this is done by certain characters called Clefs. A clef determines the position of the class of voices suited to the staff.

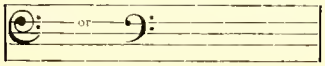
The Treble Clef. 𝄞 The pitch of the female voice is shown by a clef which winds around the second line of the staff, and the pitch of that line being G, it is called the G clef, and as it represents the staff that is suited in pitch to the treble, it is also called the Treble clef.

The Treble Clef placed on the Staff.



Bass Clef. 𝄢 The pitch of the adult male voice is shown by a clef winding around the fourth line of the staff, and the same being the pitch F, it is called the F clef. Because it represents the staff that is suited in pitch to the bass, it is also known as the Bass clef.

The Bass Clef placed on the Staff.



TEACHER AND STUDENT.

Q. In order to have a fixed pitch represented, what must we give to each class of voices?

A. Its appropriate staff.

Q. What is that character called which determines the position of the class of voices suited to the staff?

A. A Clef.

Q. What clef shows the staff suited in pitch to the female voice?

A. The Treble clef.

Q. By what other name is it sometimes called?

A. The G clef.

Q. Why the G clef?

A. Because it winds around the second line of the staff, which pitch is G.

Q. What clef is placed on the staff suited in pitch to the adult male, and particularly the bass, voices?

A. The Bass clef.

Q. Which line does it wind around?

A. The fourth line.

Q. What is the pitch of this line called?

A. F.

Q. What is the clef sometimes called?

A. The F clef.

Q. Does it make any difference which way the bass clef is turned?

A. It does not.

Tenor Clef. Sometimes a separate clef is used for convenience, to show the pitch of the higher male voices, called Tenor. This clef is placed on the third space, and its pitch being C, it is called the C clef; also the Tenor clef.

The Tenor Clef placed on the Staff.

Q. What other clef have we sometimes in use for convenience sake?

A. The Tenor clef.

Q. What kind of voices are suited to the pitch of the staff when represented by the tenor clef?

A. The higher male, or tenor, voices.

Q. What other name is given to this clef?

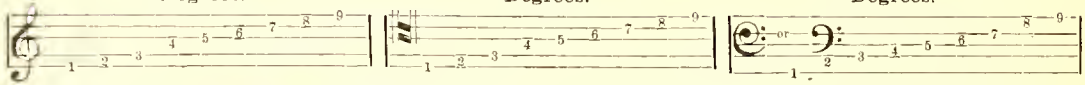
A. The C clef.

Q. Is the space on which it is placed called C?

A. The pitch represented by that space is C.

The Staff, as represented by the different Clefs.

Treble, or G Clef. Degrees. Tenor, or C Clef. Degrees. Bass, or F Clef. Degrees.



Comparison of the Staff in the different Clefs. It will be noticed by the above that the staff, as represented by both the treble and tenor clefs, looks alike, but when the bass clef is placed upon it there seems to be a considerable change, and the arrangement of the degrees is different.

Comparison of the Intervals of the Staff and Scale. As by the diatonic scale, our musical rule, which contains certain difference in its intervals, so also our staff shows considerable difference between certain degrees.

Q. Which two of the above staves seem to be alike?

A. The two with the treble and tenor clefs.

Q. Is the staff represented by the bass clef materially different from the others?

A. It is formed different.

Q. What kind of intervals are contained in our diatonic scale? *A.* Larger and smaller.

Q. What are the larger intervals called? *A.* Steps.

Q. What the smaller? *A.* Half steps.

Q. Does the staff as represented by the different clefs also show differences between certain degrees?

A. There are differences.

Intervals of the Staff in the Treble and Tenor Clefs. Thus the staff represented by the treble and tenor clefs seems to have a greater difference between the lines representing degrees three and five than between the other lines.

Intervals of the Staff in the Bass Clef. In the staff represented by the bass clef the difference is greater between lines representing degrees one and three, and again between seven and nine. (It is very important that the pupil may form a correct idea of the staves, as shown above, to let it be impressed that every line and every space is a real representative of the pitch it contains. Look at the staff and you look upon nine representives of nine different pitches, with power to add others below and above.)

Q. What is noticed between the second and third line of the staff having the treble and tenor clef?

A. The difference is greater than between any other two lines.

Q. How with the staff represented by the bass clef?

A. There is a greater difference between the first and second, and between the fourth and fifth lines.

Q. What is every line and each space of the staff really a representative of?

A. Of the certain pitch which it sustains.

Q. Does the staff then really consist of nine representatives of nine pitches?

A. That is the correct idea of the staff.

Q. May we add other pitches to these nine?

A. Yes; we may add both below and above.

(*See Practical Department, Lesson IX.*)

Lesson X.—Melodics.

ABSOLUTE PITCH.

The different pitches represented by the degrees of the staff are named by the first seven letters of the alphabet, commencing, however, with G, on the lower degree of the vocal compass.

Intermediate line. The pitch of the intermediate line is C, and because it is the dividing line (middle line) between the two staves, it is termed middle C.

NOTE. The first added line below the staff in the treble clef, and above the staff in the bass clef, are both the same degree—the same pitch—middle C.

TEACHER AND STUDENT.

Q. What do we call the certain fixed pitches represented by the degrees of the staff?

A. Absolute pitch.

Q. By what are the pitches of the degrees of the staff named?

A. By the first seven letters of the alphabet.

Q. Which one do we commence with as the lower degree of the vocal compass? *A.* G.

Q. What is the pitch of our intermediate degree?

A. Middle C.

Q. Why middle C? *A.* It divides the staves.

Intermediate Spaces. The space below middle C is B, and the space above is called D.

NOTE. These are the three intermediate degrees between the two staves; *i. e.*, middle C, with its space below and above. All others used represent pitches in unison with some of the pitches of either one of the staves.

Q. What is the space below middle C?

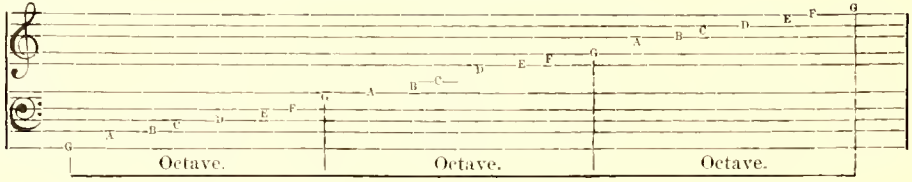
A. B.

Q. What the space above it? *A.* D.

Q. Are these the only three intermediate degrees between the two staves?

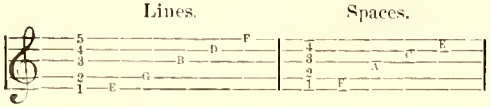
A. There are but three.

Absolute Pitch.—Vocal Compass.



It will be noticed that between the pitches E and F and B and C the intervals are half steps, while between all the others they are steps.

Pitches represented by the Degrees of the Staff in the Treble Clef.



Guide to the lines:

Every Good Boy Does Finely.
1 2 3 4 5

Q. What is noticed in the above example between the pitches E and F and B and C?

A. The intervals are half steps.

Q. What kind of intervals have we between all the others? *A.* Steps.

Q. Are the intervals between E and F and B and C half steps on the staff in both clefs, and also on the added degrees?

A. They are half steps wherever we find them.

Q. What are the pitch names of the lines of the staff represented by the treble clef?

A. First line, E; second, G; third, B; fourth, D; fifth, F.

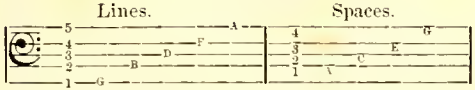
Q. What is the guide to the lines?

A. Every Good Boy Does Finely.

Guide to the spaces:

F A C E—Face.
1 2 3 4

Pitches represented by the Degrees of the Staff in the Bass Clef.



Guide to the lines:

Good Boys Do Finely Always.
1 2 3 4 5

Guide to the spaces?

All Cases Easily Gained.
1 2 3 4

NOTE. The pitches represented by the degrees of the staff in the tenor clef are the same as those in the treble; only an octave, or eight tones, lower. This difference in pitch is the same as that between the tenor (male) voices and the treble (female) voices.

Q. What are the pitch names of the spaces?

A. First space, F; second, A; third, C; fourth, E.

Q. What is the guide to the spaces?

A. F A C E—Face.

Q. What are the pitch names of the lines of the staff represented by the bass clef?

A. First line, G; second, B; third, D; fourth, F; fifth, A.

Q. What is the guide?

A. Good Boys Do Finely Always.

Q. What are the pitch names of the spaces?

A. First, A; second, C; third, E; fourth, G.

Q. What is the guide?

A. All Cases Easily Gained.

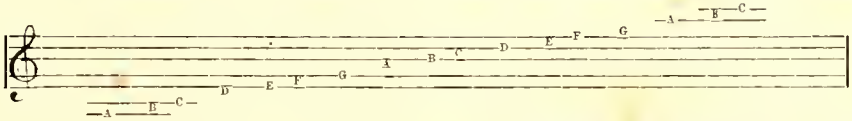
Q. What letters name the pitch of the degrees of the staff in the tenor clef?

A. The same as in the treble clef.

Q. What is the difference in pitch?

A. An eighth, or an octave.

Absolute Pitch represented by the Degrees of the Staff and Added Degrees of the Treble Clef.



The above example shows the half steps between the pitches E and F and B and C. Observe that between the lines and added lines, where the larger spaces occur, the intervals are two steps. Between all the others they are a step and a half step. The same applies to the staff in the bass clef.

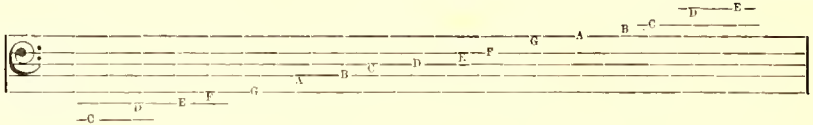
Q. Between which degrees of the staff in the treble clef are the half steps?

A. Between the first line and first space, the third line and third space and the fourth space and fifth line.

Q. What are the pitch names of these degrees?

A. E and F and B and C.

Absolute Pitch represented by the Degrees of the Staff and Added Degrees in the Bass Clef.



There is a greater difference in pitch between the same letters of certain lines, or of certain spaces of the staff in the bass and in the treble clef than at first appears.

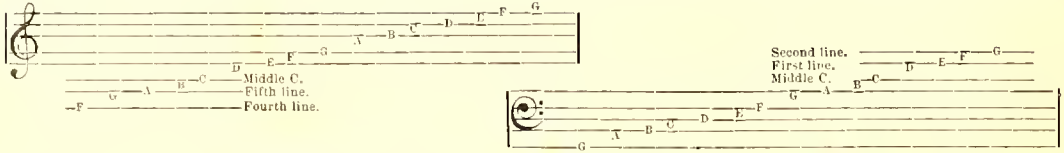
Start at G, the first line of the staff in the bass clef, and count up to G, the second line of the treble clef; the difference in pitch is fifteen tones—two octaves.

Q. Between which degrees of the staff in the bass clef are our half steps?

A. Between the second line and second space, third space and fourth line, and the space above middle C.

Q. How much difference in pitch is there between the pitch of the first line of the bass clef, G, and the second line of the treble clef, G?

A. Fifteen tones, or two octaves.

Absolute Pitch showing the comparison of the Pitch of the Added Degrees with the Degrees of the Staff.

If the diatonic scale is our rule by which we measure the difference in pitch, steps and half steps, then in placing it upon the staff which contains the pitch which this scale assists us in sounding correctly, we must fix our scale, or rule, in such a position that the half steps will fit together.

The degrees of the staff are fixed, while the diatonic scale is movable.

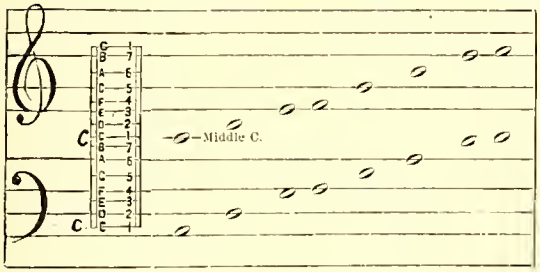
Q. What must be observed in placing the diatonic scale upon the staff?

A. The half steps of the scale and the half steps upon the staff must be fitted together.

Q. Which of the two can be moved, the scale or the degrees of the staff?

A. The scale is movable; the degrees of the staff are fixed.

The Tone Ladder, our Musical Rule, fitting the Half Steps of the Scale to the Half Steps upon the Staff.



Pitch Names.	C	D	E	F	G	A	B	C.
Scale Names.	1	2	3	4	5	6	7	1.
Syllables.	Do	Re	Mi	Fa	Sol	La	Si	Do.

Absolute Pitch is represented by the letters.

Relative Pitch is represented by figures and syllables.

The student must be impressed with the fact that the staff, as well as the diatonic scale, has its half steps. The staff shows this difference by representing a larger space between certain lines than there is between others. This is to indicate the interval of two steps, while between the other lines there is a step and a half step.

The music type makes it difficult to continue this arrangement, and as it is believed that a sufficient number of exercises have been placed, the regular staff will be used.

Observe that although the staff, as it will be used

Q. Do the pitches, as represented by the degrees of the staff and added degrees, ever change with the scale?

A. The pitches are absolutely fixed by the degrees. They never change.

Q. What do the pitch names (letters) represent?

A. Absolute pitch.

Q. What do the scale names (figures) represent?

A. Relative pitch.

Q. What is represented by the syllables?

A. The syllables, Do, Re, Mi, etc., are applied to the scale names, and represent relative pitch.

Q. What differences have been noted between certain lines of the staff?

A. The spaces are larger than between others?

Q. Why this difference?

A. There is an interval of two steps between them, while between other lines we have but a step and a half step.

Q. Will this visible difference be continued?

A. No.

Q. Why not?

A. The music type makes it difficult to continue this arrangement.

Q. Although the regular staff does not show any visible difference, does this succession of steps and half steps still exist?

A. It remains the same throughout the entire system of musical notation.

Q. Will the intervals of steps and half steps remain in the same regular order? *A.* They will.

hereafter, does not indicate any visible difference, yet the same succession of steps and half steps exists as heretofore noted. It is always represented by the pitches.

Q. What represents them?
A. The pitches.
Q. What represents the pitches?
A. The degrees of the staff.

(See Practical Department, Lesson X.)

Lesson XI.—Melodics.

NATURAL SCALE AND KEY.

Scale of C. A scale is named after the letter upon which it is placed, or the pitch upon which it is founded. A scale when placed upon the pitch C, is called the Scale of C.

Natural Scale. When the scale is composed of natural pitches of the degrees of the staff, it is called the Natural Scale.

Model Scale. Either of the tones forming this scale may be taken to name another scale just like it; *i. e.*, it forms a model for any other one; therefore it is said to be the Model Scale.

NOTE. This scale is not more natural than any other scale, only it consists of natural pitches of the degrees of the staff. Any other diatonic scale is just as natural in its interval progression.

Varieties of Scales. It will be seen that we may form seven different scales, as there are seven different pitches composing the scale of C. Indeed, we may even form more, as will be noticed by some of the succeeding lessons.

TEACHER AND STUDENT.

Q. After what is the scale named when placed upon the staff?

A. After the letter, or pitch, upon which it is founded.

Q. What would we call the scale when placed upon the letter C? *A.* The scale of C.

Q. Why is this called the natural scale?

A. Because its tones are composed of natural pitches of the degrees of the staff.

Q. Why is it called the model scale?

A. Because this scale forms a model for all others.

Q. Is this scale more natural than any other one?

A. It is not.

Q. Are all other diatonic scales just as natural in their interval progression?

A. They are.

Q. How many different scales can we form if we place tone one upon either of the pitches of the model scale? *A.* Seven.

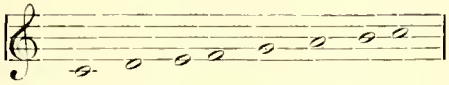
Q. Why seven?

A. Because there are seven different pitches in the scale of C.

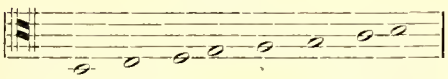
Key-Note. Tone one, or Do, seems to be the most important tone in the diatonic scale. The scale seems to be built upon it; and this same pitch not only opens the scale but also closes it; hence the very appropriate name, Key-Note.

The Model Scale placed upon the Staff in the three different Clefs.

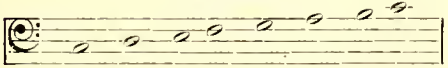
Treble Clef.



Tenor Clef.



Bass Clef.



Scale of C in the different Clefs. Either of the above scales is placed upon the pitch C, and is known as the natural scale because all of the tones of either of these scales are natural pitches of the degrees of the staff. One scale is in the treble, one in the tenor and the other in the bass clef.

Scale. How formed. Whenever eight pitches are chosen in the regular order in which they succeed each other on the staff, and in the interval pro-

Q. Which seems to be the most important tone in the diatonic scale?

A. Tone one, or Do.

Q. What is it called?

A. The Key-Note.

Q. What is meant by key-note?

A. The note representing the pitch which forms the root of the scale.

Q. What does the key-note open and close?

A. The pitch of the diatonic scale.

Q. How does it open and close the pitch?

A. The pitch of the first and last tones of the diatonic scale is named by the same.

Q. Upon which pitch is either of the above scales placed?

A. Upon the pitch C.

Q. What scale are all three?

A. The scale of C.

Q. Are the tones forming these scales all natural pitches of the degrees of the staff?

A. Yes.

Q. What is the pitch of our key note? *A.* C.

Q. Is the pitch of middle C the same in both the tenor and treble clefs?

A. It is an octave lower in the tenor.

Q. Why this difference?

A. The tenor clef represents a pitch an octave lower.

Q. What may be formed from certain pitches of the staff chosen in their regular order?

A. A scale family.

gression of the diatonic scale, they form a scale family, the same as the members of a family at home in their regular places.

Key. Whenever the pitches of this same family of tones are selected at will from dispersed positions (like a family scattered here and there), they are representatives of a key.

NOTE. In either case—scale or key—the tone forming the root names it, and is our key-note.

Distinction between Scale and Key. It will be seen that there is a difference in saying scale of C and key of C. Both are founded upon the same root and named after it, yet in one case all the tones are in regular order, while in the other they are scattered or placed at will.

Absolute Pitch—different positions in the Scale. The natural pitch of any of the degrees of the staff, or added degrees, is not changed, no matter in what position of the family of tones they may be found, or what number of the same they may form. Pitch C would remain the same tone whether it be the root, second, third, fourth, fifth, sixth or seventh tone of a scale family.

Movable Scale. It is the scale—our rule—that moves to the different positions on the staff to adapt itself to some new pitch that may have displaced, or destroyed, a natural pitch of some degree upon which it is impressed.

Q. In what interval progression must they be?

A. In that of the diatonic scale.

Q. What do the pitches of this family of tones represent when selected from dispersed positions on the staff?

A. They are representatives of a key.

Q. Which tone names them in either scale or key?

A. The tone forming the root; the key-note.

Q. Is there any distinction between scale and key?

A. Yes.

Q. If both scale and key are founded upon the same root, what is the difference?

A. In a scale the tones are in regular order, by a key they are placed at will.

Q. Do the natural pitches of the degrees of the staff, or added degrees, change when placed in different positions in this tone family?

A. They do not change.

Q. Does it make any difference which of the tones of the scale they represent? *A.* No.

Q. Will C remain the same pitch whether it forms the root, second, third, fourth, fifth, sixth or seventh tone of the scale? *A.* It will.

Q. What does move to different positions upon the staff?

A. Our scale or rule.

Q. Why does the scale move to different positions?

A. In order to adapt itself to some new pitch impressed upon the staff.

(See Practical Department, Lesson XI.)

Lesson XII.—Melodics.

CLASSIFICATION OF THE VOICES.

While we have two classes of adult voices, male and female, we may again divide each class into different parts, higher and lower. The usual divisions are:

Soprano—the higher female voices.

Alto—the lower female voices.

Tenor—the higher male voices.

Bass—the lower male voices.

There are other divisions, but they will not be noted now.

Compass of each Class of Voices. While the vocal compass comprises about three octaves of tones, the compass for each of the above divisions is usually about one octave and a half, which any voice ought to reach with ease.

Extending the Compass. The same may be extended higher or lower, or both. The following example shows the usual extent for a full, clear tone produced without effort.

Sing with natural ease, without straining the voice; let each division practice its allotted part, laying particular stress on both the higher and lower notes of the compass.

TEACHER AND STUDENT.

Q. How many classes of voices have we?

A. Two.

Q. What are they?

A. Male and female voices.

Q. May either of these two classes be subdivided?

A. They may each be divided into higher and lower voices.

Q. What are the higher female voices called?

A. Soprano.

Q. What are the lower female voices called?

A. Alto.

Q. What are the higher male voices called?

A. Tenor.

Q. What the lower? *A.* Bass.

Q. What is the usual compass for each of the above divisions?

A. About one octave and a half of tones.

Q. May either be extended above or below the compass given?

A. They may extend either below or above.

Q. How should these tones be produced?

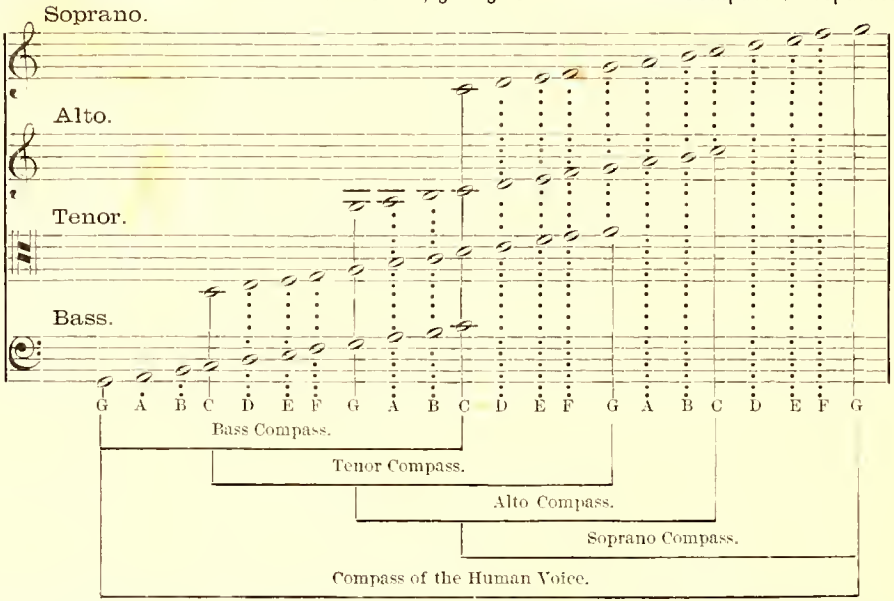
A. In a clear tone and without effort.

Q. How can we best attain perfect ease in reaching the extreme higher and lower tones of the compass allotted to our part? *A.* By faithful practice.

Q. What should be particularly avoided?

A. Straining the voice.

Comparison of the Pitch of the Classified Voices, giving to each its usual Compass on separate Staves.



It will be noticed that the bass is the lowest, tenor next higher, alto above the tenor, and that the soprano is always the highest part.

Again, the alto and the tenor are always between the soprano and the bass.

NOTE. The tenor compass seems to be placed higher than the alto, but the tenor clef represents pitch an octave lower than the treble, hence the alto is above.

Q. Which is the lower part of the vocal compass?
A. The bass is always the lowest.
Q. Which is the next higher? *A.* The tenor.
Q. Which next above the tenor? *A.* The alto.
Q. Which part is always the highest?
A. The soprano.
Q. Which two parts lie between the soprano and the bass? *A.* The alto and the tenor.

(See Practical Department, Lesson XII.)

Lesson XIII.—Melodics.

ARRANGEMENT OF HARMONY.

As we have now classified the voice into four divisions, Soprano, Alto, Tenor, Bass, we can arrange our harmony into four parts, allowing each division its own position on the staff.

Having a separate clef for each of the two classes of voices, adult male and female, it will only be necessary to divide each class into two parts, or place on the staff of each clef a part for the higher and one for the lower voice of the same class.

Score. The combination of two or more parts to be performéd together.

Brace. The lines preceding the clefs, connecting two or more staves to be used for the different voices; *i. e.*, showing on how many staves the different parts, or the score, are writteu.

Four-Part Harmony. The usual arrrangement for four-part harmony, and the one often preferred, is on two staves.

NOTE. The teacher should exercise care in selecting the singers for the different parts, so that each be assigned to his or her true voice. A good way is to have the class sing as many of the tones of the vocal compass as can be reached with ease; note those singing higher or lower than others, and classify into soprano, alto, tenor and bass.

TEACHER AND STUDENT.

Q. How many divisions of voices have we?

A. Four: Soprano, Alto, Tenor, Bass.

Q. Into how many parts may we arrange our harmony?

A. Into four parts.

Q. What clef represents the staff suited in pitch to the female voice?

A. The treble clef.

Q. Which the adult male voice?

A. The bass clef.

Q. Would we place both of the divisions of the female voice ou the staff with the treble clef?

A. Yes; the treble clef represents both.

Q. Do we place the two divisions of the adult male voice on the staff represented by the bass clef?

A. We do.

Q. What is a combination of two or more parts to be performed together called?

A. A score.

Q. What do we call those lines in front of the clefs connecting two or more staves?

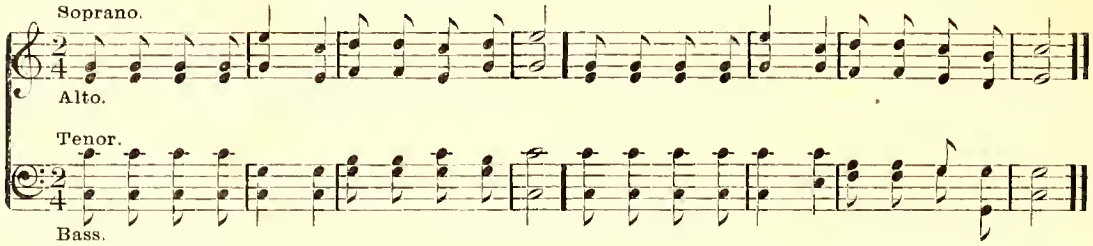
A. A brace.

Q. What does it indicate?

A. It shows on how many staves the different parts, or the score, are written.

Q. What is the usual arrangement, and the one often preferred?

A. On two staves.

Four-Part Harmony as Written on Two Staves.

It will be noticed that the soprano and alto parts are placed on the upper staff of the brace, represented by the treble clef—soprano the higher, and alto the lower, notes. Tenor and bass are placed on the lower staff. Tenor takes the upper part and bass the lower.

Score written on Three Staves. Whenever four-part harmony is arranged on three staves, the different voices will usually be found in the following positions: tenor on the upper staff with tenor clef, soprano and alto on the middle staff with treble clef, and the bass on the lower staff with bass clef.

Although the tenor is placed on the higher staff, it is not the highest part. The soprano, as heretofore explained, is the highest. Placing the tenor on the upper staff is for the convenience of organists, who are accustomed to have the soprano, alto and bass close together.

Q. On which staff of the brace are the soprano and alto placed? *A.* The upper staff.

Q. Which is the soprano part?

A. The higher notes.

Q. Which the alto? *A.* The lower.

Q. On which staff of the brace is the tenor and bass?

A. The lower staff, with the bass clef.

Q. Which part is the tenor?

A. The higher notes.

Q. Which the bass? *A.* The lower.

Q. When four-part harmony is arranged on three different staves, which part is usually placed on the upper staff?

A. The tenor part.

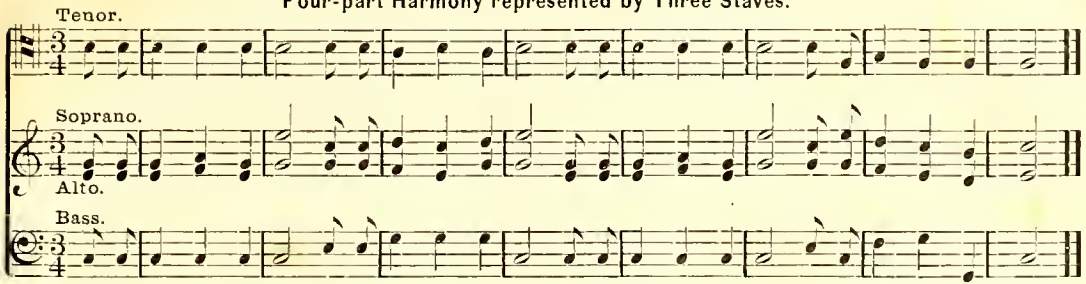
Q. Which two parts on the middle staff?

A. The soprano and alto.

Q. Which on the lower staff?

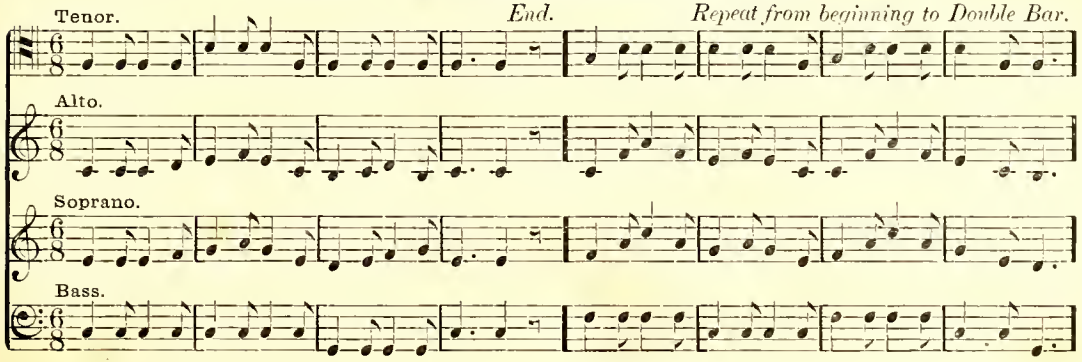
A. The bass.

Four-part Harmony represented by Three Staves.



Score Written on Four Staves. Whenever four-part harmony is arranged on four staves the following is the position preferred: tenor on the upper staff, alto next lower, soprano the third from the top, and the bass the lowest.

Q. When four-part harmony is placed on four staves, which is the tenor? *A.* The upper staff.
Q. On which staff is the alto? *A.* The next below.
Q. Which is the third staff? *A.* The soprano.
Q. Which staff contains the bass? *A.* The lowest.

Four-part Harmony placed on Four separate Staves.

Position of Solo Parts in the Score. When a single solo part is arranged with instrumental accompaniment, the voice part is placed on the upper staff, and usually the accompaniment takes a middle and lower staff.

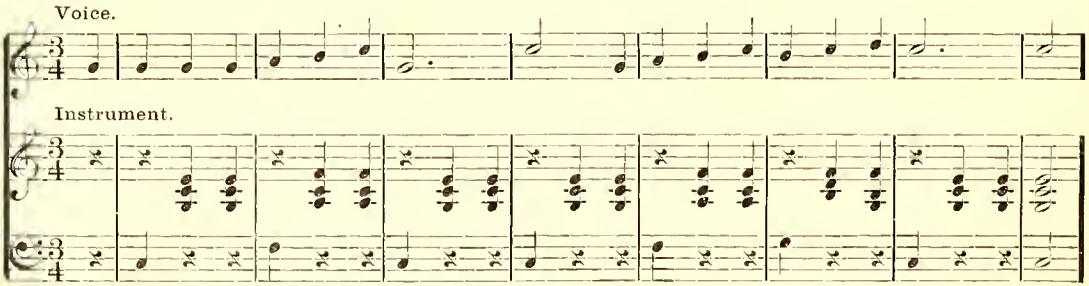
It matters not which of the voice parts is arranged to carry the solo; either of them takes the upper staff.

Q. When a single solo part is arranged with instrumental accompaniment, on which of the staves is the voice part written? *A.* The upper staff.

Q. How are the instrumental parts usually arranged? *A.* On the middle and lower staff.

Q. Does it matter which voice part is to carry the solo?

A. It makes no difference.

Single Voice Part with Instrumental Accompaniment.

Sometimes an instrumental accompaniment may be arranged on a single staff, but the voice will still have the upper.

The soprano, alto, tenor or bass may form a solo part.

NOTE. Only the best voices should sing solo parts. The voice part must be prominent; the instrumental is simply an accompaniment to the leading part.

Q. Is any intrumental accompaniment arranged on a single staff?

A. Yes; sometimes.

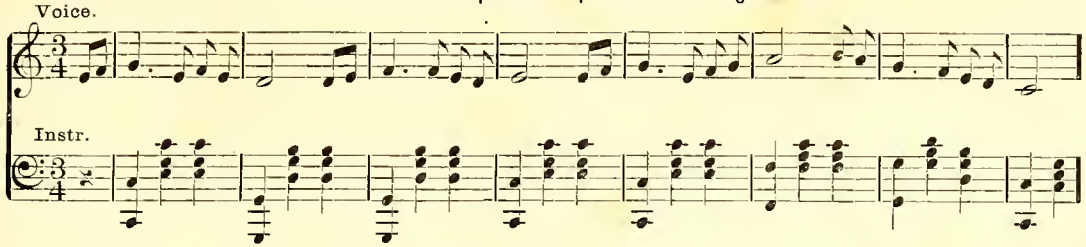
Q. Does the voice part still retain the upper staff?

A. It takes the upper.

Q. May either soprano, alto, tenor or bass form a solo part?

A. Either one may take a solo part.

Instrumental Accompaniment placed on a Single Staff.



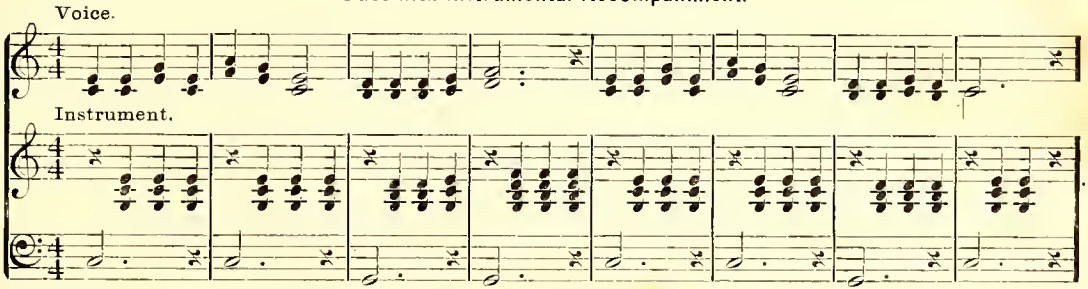
Two voices, or a duet, will usually be carried by the upper staff.

A duet may be writtten on two separate staves; then, with the accompaniment added, there will be four. The two lower staves carry the accompaniment as shown by the next following example.

Q. If two voice parts, or a duet, is arranged with instrumental accompaniment, how are they usually placed? *A.* The duet is on the higher staff.

Q. May a duet be arranged on two separate staves?

A. Yes; then the score with accompaniment added will be on four staves.

Duet with Instrumental Accompaniment.

(*See Practical Department, Lesson XIII.*)

Lesson XIV.—Rhythmics.

REPEATS AND ENDINGS.

Repeat. Dots placed across the staff.

We frequently find two successive strains, or parts of a tune, alike. In order to save space only one strain is written out, and it is then repeated. This is effected by a certain character called a Repeat.

Varieties of a Repeat. We may make use of a repeat in four different ways, *viz.:*

1. Repeat the preceding part.
2. Repeat the succeeding part.
3. Repeat both parts.
4. Repeat from here.

TEACHER AND STUDENT.

Q. What is frequently found in music in regard to certain strains, or parts of a tune, which follow each other?

A. They are alike.

Q. What is often done in this case?

A. Only one strain is written out.

Q. How do we obtain the other?

A. We repeat the one written out.

Q. Why is this done? *A.* To save space.

Q. By what is a repeat indicated?

A. By dots placed across the staff.

Q. In how many different ways can a repeat be used? *A.* In four.

Q. What are they?

A. 1. Repeat the preceding part; 2. Repeat the succeeding part; 3. Repeat both the preceding and succeeding parts; 4. Repeat from here.

Illustration of the Four Varieties of Repeats placed on the Staff.

The first illustration shows we are to go back to dots placed across the staff, like the second and fourth examples; or if there are none, to a separate part, such as a change of key, change of time, or to a chorus or double bar. If there are none of these, then repeat from the beginning.

Q. In the first example, from where do we repeat?

A. From the dots across the staff.

Q. Suppose there be none?

A. Repeat from a separate part, such as change of key, time, chorus, double bar, or from the beginning.

The second illustration signifies, repeat the part which follows the dots to the end of that part or strain, or to the close. This limit is usually indicated by the first illustration.

The third illustration signifies, repeat both the preceding and succeeding parts.

Be guided by the same rule as in the first and second examples.

The fourth example simply means, repeat from here. It may be used in conuection with any of the other three.

Ending. When a part is repeated there may be a few notes in the closing of the last, or repeated, strain differeut from the first; these are called first ending (in the first strain) and second ending (the close of the repeated strain). The first time in using the strain which is repeated, omit the second ending, and in repeating, omit the first ending and pass immediately to the second.

Endings are usually indicated by brackets in connection with the words,

| "first time." | | "second time." |

They are also frequently pointed out by using figures 1 and 2 in connection with a repeat.

NOTE. The first ending is only used once; *i. e.*, the first time passing over the strain. Should it be necessary to go back to this part after the tune is passed over, we use only the second ending, unless it forms the chorus.

Q. How is the limit in the second illustration indicated?

A. Usually by the first example.

Q. How far shall we sing if this is not indicated?

A. To the end of that part, or strain, or to the close of the piece.

Q. In the third illustration, requiring us to repeat both the preceding and succeeding parts, what rule shall we follow?

A. The same as is required in the first aud second.

Q. What does the fourth example mean?

A. Repeat from here.

Q. What does it indicate?

A. It indicates by its dots from what place we are to repeat.

Q. May this repeat be used in connection with any of the others?

A. Yes; with all of them.

Q. When there is a change of a few notes in the closing of a repeated strain, how will it be indicated?

A. By a first and second ending.

Q. What is necessary in using the strain the first time?

A. Omit the second ending.

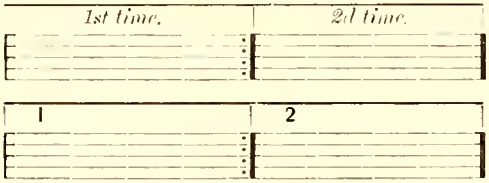
Q. What shall we do iu the repeat?

A. Omit the first ending and pass immediately to the second.

Q. How are endings indicated?

A. By brackets in connection with the words, "first time" and "second time."

Illustrations showing the different Forms of Endings.



Q. Are endings ever pointed out in any other way?

A. Yes; by simply using figures 1 and 2 in connection with a repeat.

Q. Can the first ending be used oftener than the first time? *A.* No.

Q. If after passing over a tune we are required to close with the repeated strain, do we not use the first ending again?

A. No; unless the repeated strain forms the chorus.

(See Practical Department, Lesson XIV.)

Lesson XV.—Miscellaneous.

THE TIE.

When a short curve connects two or more notes on the same degree of the staff, or added degrees, they are said to be a tie, meaning one.

Only the first note of a tie is sounded, and it is held to the value, or duration, of all connected; they really represent only one sound. Usually the exact value of the notes connected by a tie could not be represented in a single note, nor in any other way, hence we must use the tie.

If any two notes, equal in value, become a tie, it will be noticed that in one or more of the stanzas there are two syllables, or words, to be used to the same, and in others only one. The tie must be disregarded in the former instance, and observed in

TEACHER AND STUDENT.

Q. When a short curve connects two or more notes on the same degree, what are they said to be?

A. A tie.

Q. What is the meaning of a tie? *A.* One.

Q. In singing the notes of a tie what is required?

A. The first note only is sounded and held to the duration of all connected.

Q. What does a tie really represent?

A. One pitch.

Q. If a tie is really one, why not write it in one note?

A. The value of a tie could not usually be represented by one note.

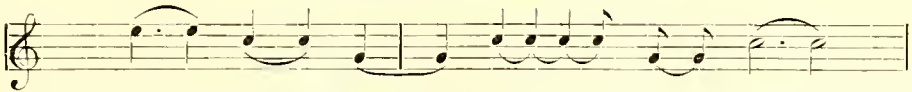
Q. What will be noticed when two notes equal in value are a tie?

A. In one or more of the stanzas there would be two syllables, or words, apportioned to the same, and in others only one.

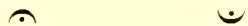
the latter. Again, notes of equal value in two different measures may become a tie; these could not be represented by a single note, as they are placed in different measures.

Q. Do not notes in two different measures sometimes form a tie that one note could represent?

A. No; being placed in two measures, one note could not represent them.

Example of different Forms of a Tie.

In either of the above examples all the notes connected are one sound prolonged to the value, or duration, shown by the notes.

Pause. A short curve placed under or above a dot.



This sign means to prolong, hold or dwell beyond the time or duration indicated by the note, or rest, over or under which it is placed.

The duration of a pause is not definite; we prolong sufficient to give suitable emphasis to the certain passage or sentence. There is generally a different expression, or shading, to the succeeding sentence.

When a pause is placed over or under a rest, we must prolong the silence.

Sometimes a pause is placed over or under a double bar. It represents the place for the end. It is often employed in *Da Capo*, and in *Dal Segno*, to denote the ending.

Q. What must be done where two syllables belong to a tie? *A.* The tie is disregarded.

Q. Are all the notes connected, in the above examples, really only one sound prolonged to the value shown by them? *A.* They are one sound.

Q. When a short curve is placed over or under a dot, what is it called? *A.* A pause.

Q. What does a pause indicate?

A. To hold, dwell or prolong beyond the time indicated.

Q. When placed over or under a note, what shall we prolong? *A.* The tone.

Q. When placed over or under a rest?

A. We prolong the silence.

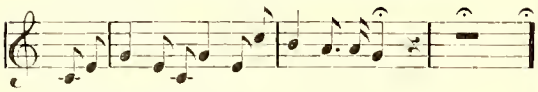
Q. Is there any definite duration?

A. No definite time is indicated.

Q. How long then must we dwell, or what must be observed?

A. To prolong sufficient to give suitable expression or emphasis.

Q. What does a pause placed over a double bar indicate? *A.* The end—the place for the ending.

Pause over a Note, Rest and Double Bar.

"Unto Him the dominion and glory be given."

Should a pause stand over a certain note in one part of the harmony (say a dotted half note) and another part have two or more notes equal to its value, let that part prolong on the last note.

A pause over a single bar means simply a short suspension—breathing time.

Da Capo. Beginning. From the beginning.

For convenience, or if there be not sufficient space to finish the tune, and the ending strain is like the first part of the tune, we may continue from the beginning and close at a place indicated.

This is indicated by the letters *D. C.*, standing for *Da Capo*, which means from the beginning. The continuation is from the beginning of the tune, so never look for the same at any other part; it means from the beginning.

NOTE. Some compositions have a prelude, or introduction; that, of course, would not be the proper beginning.

D. C.

Dal Segno. From the sign, 𝄋.

If the part needed to finish with be at some other

Q. May a pause stand over or under a certain note in one part of the harmony, and the others have two or more notes equal to it in value?

A. Yes; in this case the last note only will be prolonged?

Q. If a pause is placed over a single bar, what shall be observed?

A. Short suspension—breathing time.

Q. If a closing part of a tune be the same as its first, what is sometimes done for convenience?

A. Go to the beginning and end with the first part.

Q. What letters have we to indicate this?

A. The letters *D. C.*

Q. What do they mean?

A. *Da Capo.*

Q. What is meant by *Da Capo*?

A. From the beginning.

Q. Does it mean to go to the beginning of the tune and continue to a closing part?

A. Yes; this is the closing part of the music.

Q. Do we ever find the continuation of *D. C.* anywhere else than the beginning?

A. Never.

Q. If a composition has some other part than the beginning suitable for its closing strain, what letters tell us where to go?

A. *D. S.*

Q. What do the letters *D. S.* mean?

A. *Dal Segno.*

Q. What is the meaning of *Dal Segno*?

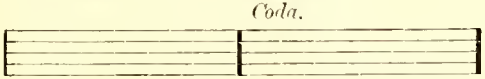
A. From the sign, 𝄋.

portion of the tune than the beginning, we indicate the place from which to continue by a sign, thus: 𝄋. Attention to this sign is called by the letters *D. S.*, meaning *Dal Segno*, or from the sign (go to the sign to continue). This sign may be placed in any part of the tune, and the tune usually ends with that part. Sometimes the term *D. C. ut Segno* is used; it simply means, from the beginning where the sign (𝄋) is.

Fine (pronounced Feenay) means the end, finish or close.

The tune ends here after either a repeat, *D. C.* or *D. S.*

Coda. Added ending; for the last time only.

Certain pieces of music have more than one closing part; all but the last verse may close with one particular part, but the last verse has a special, or an added, ending. This is indicated by the term Coda, a closing part for the last time.

Syncopation. To syncopate; to change the accent; to accent an unaccented part of a measure.

Q. Does this mean to continue from the sign, no matter where it may be placed?

A. It means from the sign, no matter where it may be placed.

Q. What is the meaning of *D. C. ut Segno*?

A. About the same as *D. S.*; it says from the beginning where the sign is.

Q. What is meant by the term Fine?

A. It means the end, finish or close.

Q. Would the tune proper end here?

A. Yes.

Q. Are there any pieces of music that ever have more than one ending or closing part?

A. Yes; a tune may have an added ending.

Q. How is an added ending applied?

A. It would form a closing part for the last verse only.

Q. What term is used to name this added ending? *A.* Coda.

Q. Can a coda be used for any other time than the last?

A. Never for any but the last ending.

Q. What is meant by syncopation?

A. To change the accent.

Q. What is meant by changing the accent?

A. To accent an unaccented part of a measure.

Q. Why is this done?

A. Sometimes it is required to preserve the emphasis of the words.

Q. Must the emphasis always be preserved?

A. Whenever it is possible.

A measure in triple time, $\frac{3}{4}$, may have an eighth note, a dotted quarter and a quarter note. Here we would accent the eighth note and pass it to the dotted quarter, or to the second beat note. The value of the eighth note is only one-half the duration of the first or accented beat, and hence the accent passes on to the second note, which being a dotted quarter, carries the accent to the second beat. Should a certain word require the emphasis on a syllable which would fall to the unaccented part of a measure, we must accent that part as required by such emphasis whether the music places its accent there or not.

It is a gross fault for an author of words not to equalize the measurement of his metre so as to have the emphasis alike in all the stanzas. The writer has made it a rule not to use such productions, as he is not inclined to sacrifice his musical accent unless absolutely required.

Sometimes syncopation is very necessary; see the following examples—good, faulty and bad.

Q. Must the accent in music be sacrificed in order to preserve the emphasis of the words?

A. At times it may be unavoidable.

Q. Is it not generally a gross fault for an author of words to write his stanzas unequal in measurement?

A. It is.

Q. Is syncopation sometimes very acceptable?

A. It often gives a very beautiful expression.

Q. What should be avoided in syncopation?

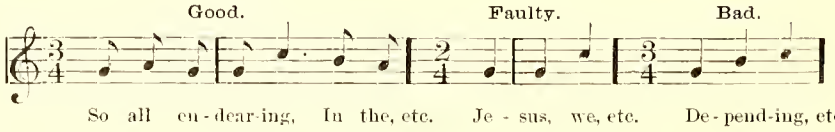
A. The faulty and the very bad.

Q. Would a writer of music be justified in rejecting stanzas from an author where violent sacrifice of musical accent is required?

A. He should not touch them unless he first had the fault corrected.

Q. Are there not very precious hymns in which some of the words absolutely require that the musical accent be sacrificed?

A. Yes; but in such cases the merit of the words is sufficient to justify a change of accent, and make syncopation very acceptable.



(See Practical Department, Lesson XV.)

Lesson XVI.—Melodics.

SIGNATURES.—Sharps, Flats and Naturals.

Sharp (♯). A character which raises the pitch of the degree on which it is placed a half step.

A **Double Sharp** (𝄪) raises the degree a step in pitch.

Flat (♭). A character which lowers the pitch of the degree on which it is placed a half step.

A **Double Flat** (𝄫) lowers the degree a step in pitch.

Natural (♮). A character which restores a degree to its natural pitch; *i. e.*, removes, or cancels, the effect of any of the above characters.

NOTE. A natural does not lower or raise the pitch of any degree directly, only in so far as the character affecting the degree is removed. A natural will cancel a double flat or double sharp just as if it were simply a single flat or sharp.

Signature. Sharps, flats and naturals placed on fixed degrees at the beginning of a staff immediately following the clef.

Signature indicates the key in which a piece of music is written. The key of any piece of music may be changed from the original by placing a new signature next to a double bar during the continuance of the staff.

TEACHER AND STUDENT.

Q. What effect has a sharp when placed upon a degree of the staff?

A. It raises the pitch of that degree a half step.

Q. What is the effect of a double sharp when placed on any degree?

A. It raises the same natural degree in pitch a step.

Q. What effect has a flat on the degree of the staff on which it is placed?

A. It lowers or flattens the pitch of that degree a half step.

Q. What is the effect of a double flat?

A. It lowers the natural pitch of the degree a step.

Q. How is a degree of the staff affected by a natural?

A. A natural cancels, or removes, the effect of a flat, sharp, double flat or double sharp.

Q. Does a natural then really restore a degree to its natural pitch? *A.* Yes.

Q. What are sharps and flats, when fixed on certain degrees at the beginning of a staff immediately after the clef, called? *A.* Signatures.

Q. Can the key of a piece of music be changed from the original during its course?

A. Yes; a new signature can be introduced and the key changed.

Q. How shall this new signature be placed?

A. Next to a double bar.

Consideration of Signatures, their Position, etc. Signatures are not considered according to the number of characters, *i. e.*, sharps or flats, but according to the new pitches produced by them upon the degrees of the staff. We may place a sharp upon the fifth line of the staff in the treble clef, and also on the first space, yet we have only *one* new pitch, F♯, just as though we had but one sharp. The sharp removes pitch F and in its stead we have F♯. It is not material whether the character is on the fifth line or on the first space, both being pitch F, but usage has fixed the position on the fifth line and we follow the same order.

F Sharp Signatures.

Effect of Signatures on the Degrees of the Staff. Signatures, when placed upon the degrees of the staff, affect the pitches of the letters naming those degrees wherever they may be found, either on the staff or on the added degrees.

Pitch Name of the Signature. In the above example, pitch F, the fifth line and also the first space is sharp by the signature. In naming the new pitch we retain the letter and add the effect produced upon this same pitch; hence we say, F♯.

Q. Must every staff have the signature placed at its beginning?

A. Yes; every staff must show the key in which the music is written.

Q. What constitutes signatures, the number of flats and sharps or the new pitches produced by them?

A. The new pitches.

Q. Upon how many pitches may the key-note be placed?

A. Either of the seven.

Q. How do signatures change our key?

A. Their effect upon the degrees of the staff is to change the order of intervals of the natural scale.

Q. What effect has the signature of one sharp on the fifth line of the treble clef?

A. It raises it in pitch a half step.

Q. Does it affect any other degree?

A. Yes; the first space.

Q. Why the first space?

A. Because it is the same pitch as the fifth line.

Q. Does a signature then affect the pitches upon which it is placed wherever found?

A. Yes.

Q. Would it make any difference were the signature of one sharp placed on the first space as well as the fifth line, or in its stead? *A.* No.

Q. Why do we place it on the fifth line?

A. Because usage has fixed it there.

Q. What is the pitch name of the signature?

A. F♯.

(*See Practical Department, Lesson XVI.*)

Lesson XVII.—Melodics.

TRANSPOSITION BY SHARPS AND FLATS.

Transposition. Moving or changing to another key.

Signatures Placed on the Staff. When sharps, flats and naturals become signatures they take a fixed position upon certain degrees of the staff, and cannot be placed on any others, nor can their order of succession be changed.

Position of the Half Steps. It has been noticed that the half steps must come between tones three and four and seven and one in the diatonic scale. This will fit the half steps of our scale to the half steps of the staff, between E and F and B and C, in our natural key. Now, if a sharp (♯) be placed upon degree, or pitch, F, the effect of which will be to raise that degree or pitch a half step, we will have a whole step between E and F♯. This will disarrange our diatonic scale, leaving a whole step between three and four and but a half step between four and five. We must, therefore, find a new resting-place for our key-note, so as to retain the half steps in their proper positions.

New Position of the Key-note. The quickest way to detect the new position of our key-note is that the pitch, or letter, upon which the last, or right hand, sharp has been placed represents tone seven of our new scale, and the next degree above, therefore, will

TEACHER AND STUDENT.

Q. What is transposition?

A. Moving or changing from one key to another.

Q. When sharps, flats and naturals take certain fixed positions on the staff, what do they become?

A. Signatures.

Q. Could not signatures be placed upon any degree of the staff?

A. No; they have their fixed position and cannot be changed.

Q. Must the half steps come between tones three and four and seven and one in the new key, as in the model scale?

A. They cannot be placed between any other tones of the scale.

Q. If a sharp be placed on pitch F, making it F♯, what kind of an interval will result between E and F♯?

A. A step.

Q. Would this disarrange our model scale?

A. Yes; it would put an interval of a step between three and four and a half step between four and five.

Q. What then must we do in order to preserve the interval of a half step between tones three and four?

A. We must find a new position for our key-note.

Q. What is our best guide to instantly detect the new position of our key-note in transposition by sharps?

A. The last or right hand sharp becomes tone seven of the new scale.

represent tone one, or our key-note. In flats, the last one placed upon the staff shows tone four of the new scale, and when two or more flats constitute the signature, the one next to the last shows the key-note.

In the example given below the last sharp represents tone seven of the new scale, and tone one, or Do, is on the next degree above the pitch or our key-note.

Q. Is there any other guide?

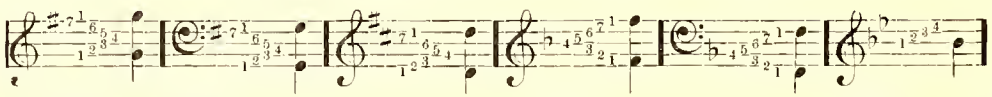
A. The degree above the last sharp becomes the pitch of the key-note.

Q. What is our guide in transposition by flats?

A. The last flat is always tone four of the new scale.

Q. What is our guide when two or more flats comprise the signature?

A. The flat preceding the last one shows the degree which represents the pitch of the key-note.

Example Showing the Quickest Way to Detect the New Position of the Key-note in both Clefs.

The last flat shows tone four of the new scale, and counting up or down to one, we find our key-note placed on that degree.

Again, in two or more flats, the one preceding the last shows tone one, or Do.

NOTE. The student will remember that tone one shows the key-note; hence we count the syllable Do from that position. The same rule will hold good in all the different keys; also the letter or the pitch naming the key shows the key-note.

Order of Signatures. Sharps assume the position of pitch four of the preceding key, and the key-note is placed one degree above it.

Q. In the example, which tone of the new scale is found on the degree showing the signature of one sharp? *A.* Tone seven.

Q. Where is the key-note?

A. The next degree above, or count down to degree one.

Q. Which tone of the new scale is shown by the degree on which the last or right hand flat is placed?

A. Tone four.

Q. Are the terms, tone one, Do and key-note applied to the same tone?

A. They are, in the diatonic scale.

Q. What is the order of signatures by sharps?

A. They assume the position of pitch four of the preceding key.

Flats assume the position of pitch seven of the preceding key, and the key-note is placed four degrees below it.

NOTE. The student is urged to examine the pitches of these examples to ascertain whether the half steps in either change of scale are still to be found between three and four and seven and one.

Q. Where is the key-note placed?

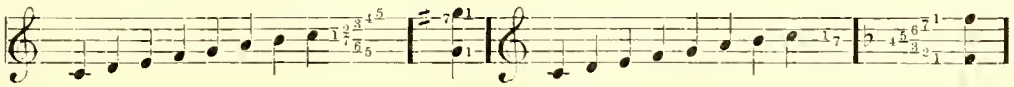
A. On the degree above.

Q. What is the order of signatures by flats?

A. They assume the posltion of pitch seven of the preceding key.

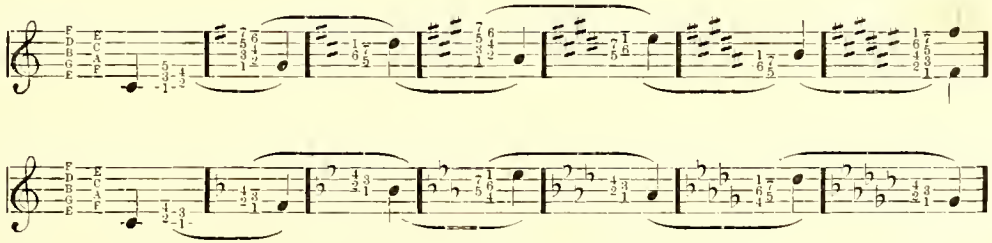
Q. Where do we find the key-note?

A. Four degrees below.

Examples Showing the Order of Signatures in Transposition by Sharps and Flats.

Absolute Pitch. It will be noticed that the letters of the staff do not change, but the scale is simply removed to that piteh, whieh was tone five of the previous seale by sharps, and tone four of the preceding scale by flats.

Q. Are the half steps in the examples fonnd between tones three and four and seven and one?

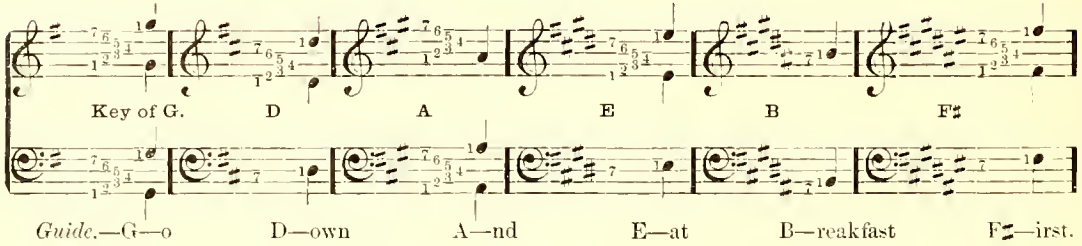
A. The half steps eannot be changed.

Q. What has been moved to a new position upon the staff. *A.* The seale.

(*See Practical Department, Lesson XVII.*)

Lesson XVIII.—Melodics.

TRANSPOSITION, KEYS AND SIGNATURES.

By Sharps.

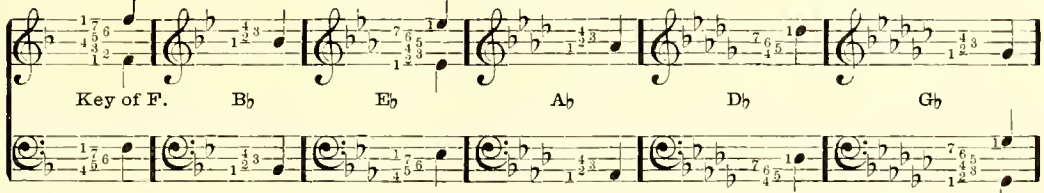


TEACHER AND STUDENT.

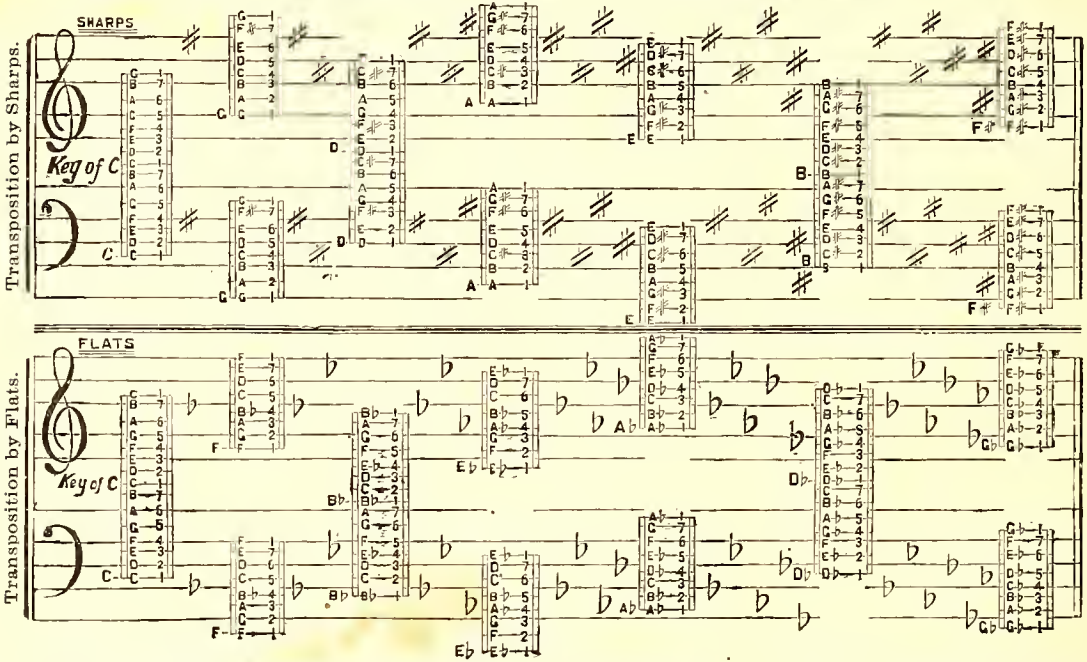
Q. What is the signature of the key of G?
A. One sharp.
Q. The key of D?
A. Two sharps.
Q. Key of A?
A. Three sharps.
Q. Key of E?
A. Four sharps.
Q. Key of B?
A. Five sharps.
Q. Key of F♯?
A. Six sharps.
Q. Why F♯?
A. Because the pitch F is sharp.

Q. Which pitch is made sharp by the signature one sharp, key of G?
A. F.
Q. Which pitches are affected by the signature two sharps, key of D?
A. F and C.
Q. Three sharps, key of A?
A. F, C and G.
Q. Four sharps, key of E?
A. F, C, G and D.
Q. Five sharps, key of B?
A. F, C, G, D and A.
Q. Six sharps, key of F♯?
A. F, C, G, D, A and E.

Q. The signature of one sharp places the key-note, or Do, on which degree of the staff in the treble clef?
A. On the second line.
Q. Two sharps?
A. Fourth line.
Q. Three sharps?
A. Second space.
Q. Four sharps?
A. First line and fourth space.
Q. Five sharps? *A.* Third line.
Q. Six sharps?
A. First space and fifth line.
Q. What guide have we by sharps?
A. Go Down And Eat Breakfast First.

By Flats.

Q. What is the signature of the key of F?
A. One flat.
Q. The key of B♭?
A. Two flats.
Q. Key of E♭?
A. Three flats.
Q. Key of A♭?
A. Four flats.
Q. Key of D♭? *A.* Five flats.
Q. Key of G♭? *A.* Six flats.
Q. Which pitch is affected by the signature one flat, key of F? *A.* B.
Q. Two flats?
A. B and E.
Q. Three flats?
A. B, E and A.
Q. Four flats?
A. B, E, A and D.
Q. Five flats?
A. B, E, A, D and G.
Q. Six flats?
A. B, E, A, D, G and C.
Q. What guide have we by flats?
A. Four Boys Eat Apple Dumplings Greedily.

Transposed Scale. Below is given an illustration of the effect of the keys and signatures on the degrees of the staff and added degrees, indicating the new pitches introdueed, the change of key, etc. The tone ladder with its pitch and scale names placed on the staff in both the treble and bass clefs is also shown. Observe that when a signature is placed upon a degree of the staff, the pitch of that degree, as indicated by the tone ladder, is raised or lowered a half step according to the signature, whether flat or sharp.



NOTE. The only pitch remaining natural in transposition by sharps is B, and in transposition by flats, F, while B is the first pitch affected in transposition by flats (*i. e.*, the signature is placed upon it), and F in transposition by sharps.

(*See Practical Department, Lesson XVIII.*)

Lesson XIX.—Melodics.

INTERVALS OF THE DIATONIC SCALE.

Interval. The difference in pitch between any two tones of the scale; *i. e.*, the distance, so to say, from any one tone to any other is an interval.

Intervals are reckoned upward unless otherwise specified.

Unison. Two tones of the same pitch are said to be in unison.

Seconds. The interval from any one tone to its next higher one is called a Second.

Thirds. The interval from any one tone to its next third higher is called a Third.

Fourths. The interval from any one tone to its next fourth higher is called a Fourth.

Fifths. The interval from any one tone to its next fifth higher is called a Fifth.

Sixths. The interval from any one tone to its next sixth higher is called a Sixth.

Sevenths. The interval from any one tone to its next seventh higher is called a Seventh.

NOTE. Intervals cannot be counted from any higher tone downward, else they would be inverted. Seconds would become sevenths—*i. e*, Do to Si,—thirds would become sixths, etc.; also minors would become majors and majors minors.

TEACHER AND STUDENT.

Q. What is the difference in pitch between any two tones of the scale called?

A. An interval.

Q. How are intervals reckoned, counting upward, downward, or both?

A. Intervals reckon upward unless otherwise specified.

Q. Of what does unison consist?

A. The same pitch.

Q. What is a Second?

A. The interval from any one tone to its next higher.

Q. What is a Third?

A. The interval from any one tone to its next third higher.

Q. What is a Fourth?

A. The interval from any one tone to its next fourth higher.

Q. What is a Fifth?

A. The interval from any one tone to its next fifth higher.

Q. What is a Sixth?

A. The interval from any one tone to its next sixth higher.

Q. What is a Seventh?

A. The interval from any one tone to its next seventh higher.

Eighth or Octave. The interval from any one tone to its next eighth higher is called an Octave.

Major Intervals. It will be noticed that these different intervals are not all alike; *i. e.*, the difference in pitch is greater between some than between others of the same kind. The larger are called Major Intervals.

Minor Intervals. Intervals where the difference in pitch is less than the major are called Minor Intervals.

Q. What is an Octave?

A. The interval from any one tone to its next octave higher.

Q. Are these intervals of seconds, thirds, etc., all alike, or are some larger and others smaller?

A. Some are larger, others smaller.

Q. What are the larger ones called?

A. Major intervals.

Q. What the smaller?

A. Minor intervals.

Major and Minor Intervals of the Diatonic Scale.

Minor Second. A second consisting of a half step (Mi to Fa) is called a Minor Second.

Major Second. A second consisting of one step, (Do to Re) is called a Major Second.

Minor Third. A third consisting of one step and a half step (Re to Fa) is called a Minor Third.

Major Third. A third consisting of two steps (Do to Mi) is called a Major Third.

Perfect Fourth. A fourth consisting of two steps and one half step (Do to Fa) is called a Perfect Fourth.

Sharp Fourth. A fourth consisting of three steps (Sol to Si) is called a Sharp Fourth.

Flat Fifth. A Fifth consisting of two steps and two half steps (Si to Fa) is called a Flat Fifth.

Perfect Fifth. A fifth consisting of three steps and one half step (Do to Sol) is called a Perfect Fifth.

Q. Of what does a minor second consist?

A. A minor second, *i. e.*, Mi to Fa, etc., consists of a half step.

Q. Of what does a major second consist?

A. One step.

Q. Of what does a minor third consist?

A. One step and a half step.

Q. Of what does a major third consist?

A. Two steps.

Q. Of what does a perfect fourth consist?

A. A perfect fourth consists of two steps and a half step.

Q. Of what does a sharp fourth consist?

A. Three steps.

Q. Of what does a flat fifth consist?

A. Two steps and two half steps.

Q. Of what does a perfect fifth consist?

A. Three steps and one half step.

Minor Sixth. A sixth consisting of three steps and two half steps (Mi to Do) is called a Minor Sixth.

Major Sixth. A sixth consisting of four steps and one half step (Do to La) is called a Major Sixth.

Flat Seventh. A seventh consisting of four steps and two half steps (Re to Do) is called a Flat Seventh.

Sharp Seventh. A seventh consisting of five steps and one half step (Do to Si) is called a Sharp Seventh.

Octaves are all alike. They consist of five steps and two half steps.

There are other intervals, but as they are not generally studied unless the science of harmony is the subject of study, when special books are needed, they are here omitted, simply stating that nearly all of the above may be diminished or augmented.

Q. Of what does a minor sixth consist?
A. Three steps and two half steps.
Q. Of what does a major sixth consist?
A. Four steps and one half step.
Q. Of what does a flat seventh consist?
A. Four steps and two half steps.
Q. Of what does a sharp seventh consist?
A. Five steps and one half step.
Q. Of what do octaves consist?
A. Five steps and two half steps.
Q. Are octaves all alike?
A. There is no difference.
Q. Are there any other kind of intervals than the above?
A. There are others, but they belong to another study and are here omitted.
Q. Can any of the above be lessened or enlarged?
A. Yes; nearly all of them.

(See Practical Department. Lesson XIX.)

Lesson XX.—Melodics.

INTERMEDIATE TONES AND ACCIDENTALS.

Intermediate Tones. Between any tones of the diatonic scale, where the interval is a step, a new tone, called intermediate, or intervening, may be formed. This is done by the use of sharps (♯), flats (♭) and naturals (♮). Also, in rare instances, intermediate tones may be produced by the use of a double sharp (𝄪), and again by a double flat (𝄫), when

TEACHER AND STUDENT.

Q. What may be formed between two tones where the interval is a step? *A.* An intermediate tone.
Q. How can intermediate tones be formed?
A. By the use of sharps, flats and naturals.
Q. If a degree be already sharp by the signature, what is the effect of a double sharp upon it?
A. The pitch of that degree is a half step higher.

the effect would be to raise or lower the pitch a half step more than the signature.

Number of Intermediate Tones in the Diatonic Scale. As there are five intervals of a step each in the diatonic scale, and if between each of these it be possible to produce an intermediate tone, we may have five intermediate tones between the tones of our diatonic scale.

Accidentals. These sharps, flats and naturals, when thus forming intermediate tones, are called accidentals.

Accidentals have no connection with, nor do they belong to, the signature. Neither do the tones produced by them belong to the tone family of the key in which they occur; they are simply temporary occupants introduced for certain effects.

Effect of Accidentals. The effect of accidentals continues throughout the measure in which they occur, and should the pitch of the same degree (intermediate tone) pass to the following measure uninterrupted, it will affect it just as though the accidental were placed in the measure. Thus it is possible for the effect of an accidental to continue through several measures.

NOTE. There must be no change of pitch to intervene between these pitches on the same degree, nor can a rest intervene between the measures; otherwise the accidental is cancelled by the following bar.

Q. What is the effect of a double flat upon a degree already flat by signature?

A. The pitch of that degree would be a half step lower.

Q. Do double sharps and double flats then simply affect the natural pitches of a degree, and pay no regard to the signature? *A.* No signature is affected.

Q. Do sharps and flats ever have the effect of raising or lowering the pitch of a degree already affected by a signature? *A.* Never.

Q. How does a natural produce an intermediate tone? *A.* By removing the effect of the signature.

Q. How many intermediate tones can be formed between the tones of the diatonic scale? *A.* Five.

Q. Why five?

A. Because there are five intervals of a step each in the scale.

Q. What are these sharps, flats and naturals called when forming intermediate tones? *A.* Accidentals.

Q. Do accidentals belong to the tone family of the key in which they occur? *A.* They do not.

Q. Why then are they introduced?

A. To produce certain effects.

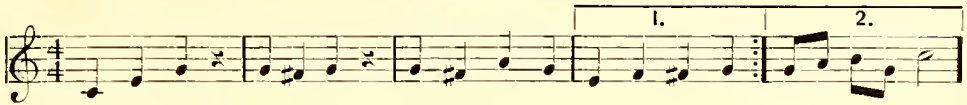
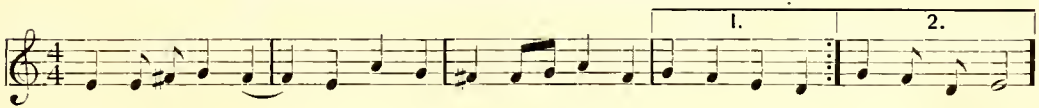
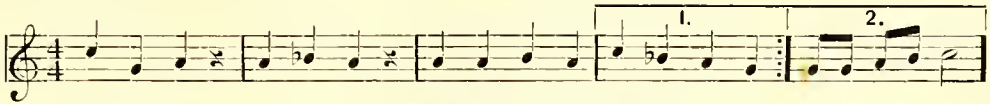
Q. How far does the effect of accidentals continue?

A. Generally throughout the measure in which they occur.

Q. Does their effect ever continue beyond the bar? *A.* Yes.

Q. When?

A. When the pitch of the degree continues uninterrupted to the next measure.

Accidental Sharp.

Effect of the Accidental Sharp passing to next Measure.

Accidental Flat.

(*See Practical Department, Lesson XX.*)

Lesson XXI.—Melodics.

CHROMATIC INTERVALS.

Chromatic Intervals. Intervals produced by the use of accidentals.

It would duplicate our signature too frequently to introduce it every time a tone of its family is wanted. We leave the signature unchanged and simply use one or more of the pitches required. This produces chromatic intervals.

NOTE. We also have half steps in the diatonic scale, but they are diatonic intervals, because they occur in the regular tone succession of the diatonic scale.

TEACHER AND STUDENT.

Q. What kind of intervals are produced by the use of accidentals?

A. Chromatic intervals.

Q. Why are chromatic intervals used?

A. To avoid the too frequent use of signatures.

Q. How many chromatic intervals may be produced by accidentals?

A. Five.

Q. Why are they not called diatonic intervals?

A. They do not belong to the diatonic scale.

The names which we apply to these tones, when either sharp or flat, are the regular scale names of the diatonic scale, and to these we simply add sharp or flat.

Sharp One. When the first tone of a scale is sharp we call the scale name sharp one; the syllable is Dee.

Sharp Two. When the second tone is sharp the scale name is sharp two; the syllable is Ree.

Sharp Four. The fourth tone sharp is sharp four; the syllable is Fee.

Sharp Five. The fifth tone sharp is called sharp five; the syllable is See.

Sharp Six. The sixth tone sharp is called sharp six; the syllable. Lee.

NOTE. We cannot make the third tone sharp, neither tone seven, as there is but an interval of a half step between these tones and the next higher one.

Flat Seven. When the seventh tone of a scale is flat it is called flat seven; the syllable is Say.

Flat Six. When the sixth tone is flat the scale name is flat six; the syllable is Lay.

Flat Five. The fifth tone flat is called flat five; the syllable is Say.

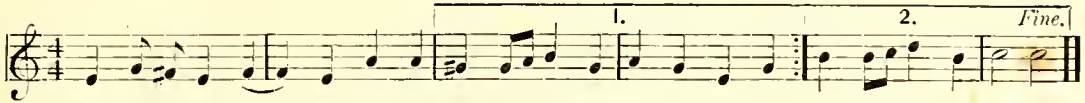
Flat Three. The third tone flat is called flat three; the syllable is May.

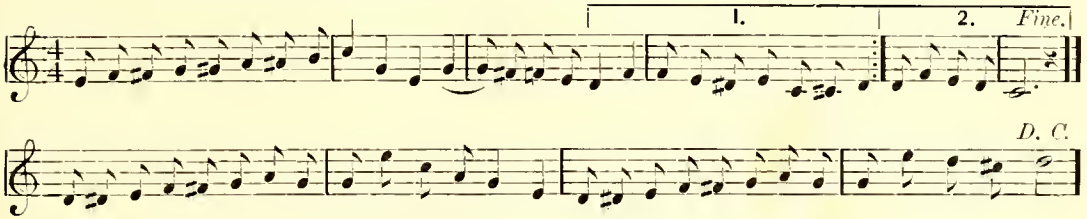
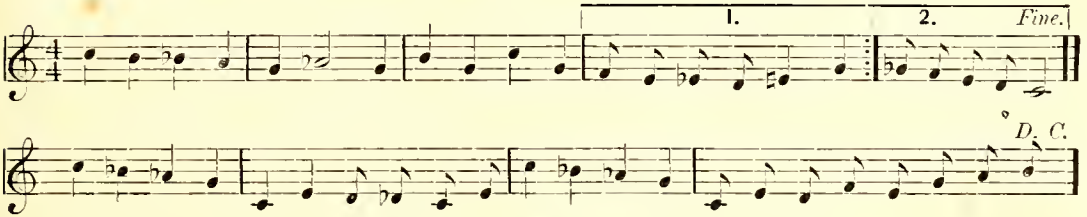
Flat Two. When the second tone is flat the scale name is flat two; the syllable is Ray.

NOTE. We cannot make tone four, nor tone one, flat.

Q. What is the scale name of tone one, sharp?
A. Sharp one.
Q. What syllable?
A. Dee.
Q. Tone two, sharp?
A. Sharp two.
Q. Syllable?
A. Ree.
Q. Tone four, sharp?
A. Sharp four.
Q. Syllable? *A.* Fee.
Q. Tone five, sharp? *A.* Sharp five.
Q. Syllable? *A.* See.
Q. Tone six, sharp? *A.* Sharp six.
Q. Syllable? *A.* Lee.
Q. Can tones three and seven be sharp? *A.* No.
Q. Why not?
A. Because there is but a half step between them and the next higher tones.
Q. What is the scale name of tone seven, flat?
A. Flat seven.
Q. What is the syllable? *A.* Say.
Q. Tone six, flat? *A.* Flat six.
Q. Syllable? *A.* Lay.
Q. Tone five, flat? *A.* Flat five.
Q. Syllable? *A.* Say.
Q. Tone three, flat? *A.* Flat three.
Q. Syllable? *A.* May.
Q. Tone two, flat? *A.* Flat two.
Q. Syllable? *A.* Ray.
Q. Can tones one and four be flat? *A.* No.

Sharp Four and Sharp Five.

(The new intervals introduced are Chromatic Intervals.)

Mi Sol Fee Mi Fee Mi La La See See La Si See La Sol Mi Sol Si Si Do Re Si Do Do

Exercise in Intermediate Tones. Accidental Sharps. Chromatic Intervals.

Exercise in Intermediate Tones. Accidental Flats. Chromatic Intervals.

(*See Practical Department, Lesson XXI.*)

Lesson XXII.—Melodics.

CHROMATIC SCALE.

Chromatic Scale. If we add the intermediate tones in their regular order to the tones of the diatonic scale, we form the chromatic scale, which consists of thirteen tones, and we find twelve intervals of a half step each.

NOTE. Chromatic means proceeding by half steps (semitones). At one time in the early history of music it used to be the custom, whenever an intermediate tone was required, the character denoting the chromatic interval was colored, color being derived from chrome, hence the term chromatic.

Chromatic Scale Names. Ascending:—One, sharp one, two, sharp two, three, four, sharp four, five, sharp five, six, sharp six, seven, one.

Descending:—One, seven, flat seven, six, flat six, five, flat five, four, three, flat three, two, flat two, one.

Chromatic Scale of C.

Pitch Names. Ascending:—C, C♯, D, D♯, E, F, F♯, G, G♯, A, A♯, B, C.

Descending:—C, B, B♭, A, A♭, G, G♭, F, E, E♭, D, D♭, C.

Syllables. Ascending:—Do, Dee, Re, Ree, Mi, Fa, Fee, Sol, See, La, Lee, Si, Do.

Descending:—Do, Si, Say, La, Lay, Sol, Say, Fa, Mi, May, Re, Ray, Do.

TEACHER AND STUDENT.

Q. If we add the intermediate tones in regular progression to the tones of the diatonic scale, what kind of a new scale is formed?

A. The chromatic scale.

Q. Of how many tones does this scale consist?

A. Thirteen tones.

Q. How many intervals?

A. Twelve.

Q. How many of these twelve intervals are half steps?

A. All of them.

Q. What are the chromatic scale names ascending?

A. One, sharp one, two, sharp two, three, four, sharp four, five, sharp five, six, sharp six, seven, one.

Q. What are the same descending?

A. One, seven, flat seven, six, flat six, five, flat five, four, three, flat three, two, flat two, one.

Q. What are the pitch names ascending?

A. C, C♯, D, D♯, E, F, F♯, G, G♯, A, A♯, B, C.

Q. Descending?

A. C, B, B♭, A, A♭, G, G♭, F, E, E♭, D, D♭, C.

Q. What are the syllables ascending?

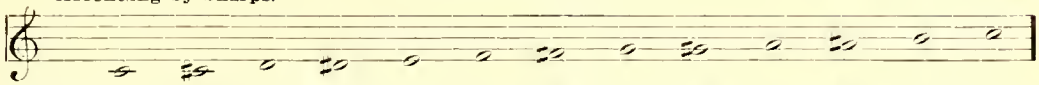
A. Do, Dee, Re, Ree, Mi, Fa, Fee, Sol, Si, La, Lee, Si, Do.

Q. What descending?

A. Do, Si, Say, La, Lay, Sol, Say, Fa, Mi, May, Re, Ray, Do.

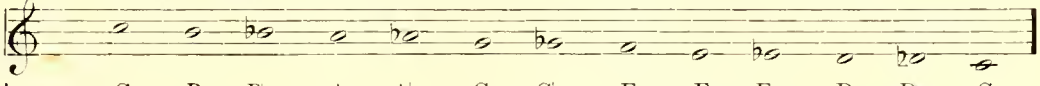
Chromatic Scale of C.

Ascending by Sharps.



Pitch names.	C	C♯	D	D♯	E	F	F♯	G	G♯	A	A♯	B	C
Scale names.	One,		Two,		Three,	Four,		Five,		Six,		Seven,	One.
		Sharp One,		Sharp Two,			Sharp Four,		Sharp Five,		Sharp Six,		
Syllables.	Do,	Dee,	Re,	Ree,	Mi,	Fa,	Fee,	Sol,	See,	La,	Lee,	Si,	Do.

Descending by Flats.



Pitch names.	C	B	B♭	A	A♭	G	G♭	F	E	E♭	D	D♭	C
Scale names.	One,	Seven,		Six,		Five,		Four,	Three,		Two,		One.
			Flat Seven,		Flat Six,		Flat Five,			Flat Three,		Flat Two,	
Syllables.	Do,	Si,	Say,	La,	Lay,	Sol,	Say,	Fa,	Mi,	May,	Re,	Ray,	Do.

NOTE. The syllables applied to these intermediate tones helping to form the chromatic scale are sometimes written thus: By sharps, Di, Ri, Fi, Si, Li, etc. By flats, Se, Le, Se, Me, Re, etc. The pronunciation is, however, the same as above.

Order of Scale Names. It will be noticed that the scale names of the diatonic scale are retained; that is, tone one, tone two, etc., of the diatonic scale remain the same name as before; the intermediate tones are simply added in their regular order when the interval is a step in the diatonic scale. Thus we obtain the twelve intervals of a half step each.

Q. What are the pitch names of the chromatic scale of C ascending?

A. C, C♯, D, D♯, E, F, F♯, G, G♯, A, A♯, B, C.

Q. What are the pitch names, descending?

A. C, B, B♭, A, A♭, G, C♭, F, E, E♭, D, D♭, C.

Q. Are the scale names of the diatonic scale always retained in the chromatic scale?

A. They are.

Q. Are the intermediate tones in their regular order wherever there is an interval of a step in the diatonic scale?

A. That is the way we obtain the chromatic scale.

It would not be correct to name the tones thus: one, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve, thirteen. Although the tones of the chromatic scale number thirteen, they are not the scale names.

Scale Limits. There is only one octave of pitches within any scale, no matter how many sharps or flats may be introduced. Whenever the vibration of any one tone is exactly doubled by another tone it is the octave to the same, and every kind of a scale is confined within the limits of the octave from its first tone, or from its key-note.

Q. If there are thirteen tones forming the chromatic scale, do we not name the tones one, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve, thirteen? *A.* These are not the scale names.

Q. Why are these not the scale names of the tones?

A. The chromatic scale is formed out of the tones of the diatonic scale, and hence we do not change their names.

Q. Is every scale confined to the limits of an octave?

A. No scale can extend beyond the limit of an octave from its key-note.

Q. Must all its tones be produced within this limit?

A. Yes; all are within the octave.

(See Practical Department, Lesson XXII.)

Lesson XXIII.—Melodics.

MAJOR AND MINOR.

Emotions. The two great emotions of the heart are joy—gladness, cheerfulness—and grief—sadness, plaintiveness.

Design. Music is intended to add its charm so as to more particularly express these emotions, hence we have various ways or modes of procedure to apply in order to bring forth these desired expressions.

Mode. This is accomplished by a certain increasing, equalizing or diminishing the vibration of tones which form the different chords used in producing the harmony. To this harmony we must apply the various qualities of tone needed to give forth the desired expression.

TEACHER AND STUDENT.

Q. What are the two great emotions of the heart?

A. Joy—gladness, cheerfulness—and grief—sadness, plaintiveness.

Q. What seems to be one of the main designs in music?

A. To add its charms to bring forth or aid to express emotions.

Q. How can this be accomplished?

A. By different modes of arranging harmony.

Q. What must be applied to this arrangement of harmony?

A. The various qualities of tone needed to give the desired expression.

Major Mode. The mode suited particularly to the more joyous and cheerful expression is the major (larger, extended).

Minor Mode. The mode suited more particularly to the plaintive expression is the minor (smaller, diminished).

Minor Scale. Another scale, consisting also of eight tones, but differing greatly from the diatonic scale (which we will now call the major scale) in its interval progression, and presenting a quite different tone for its key-note, we will call the minor scale.

Forms of the Minor Scale. There are three different forms of the minor scale, each presenting its own peculiar order of interval progression.

Natural Minor. Said to be so because it retains all the tones of the diatonic scale, but takes its sixth tone for the key-note ascending and descending, thus:

La,	Si,	Do,	Re,	Mi,	Fa,	Sol,	La.
1	2	3	4	5	6	7	8

It will be noticed that here the half step occurs between tones two and three, and between tones five and six.

Diatonic Major and Minor Scale. In order still more to distinguish the two scales from each other, we will hereafter call this the Diatonic Minor Scale, and the former one the Diatonic Major Scale. Notice the great difference between the two scales in interval progression.

Q. Which mode is more particularly adapted to express joy?

A. The major mode.

Q. Which is the more plaintive and sympathetic?

A. The minor.

Q. What other scale consists of eight tones besides the diatonic? *A.* The minor scale.

Q. What is the difference between these new scales, if both consist of eight tones?

A. They differ in their interval progression.

Q. Do they differ in anything else?

A. In their key-note.

Q. What will we now call the diatonic scale?

A. The major scale.

Q. How many forms have we of the minor scale?

A. Three different forms.

Q. What is the one form called?

A. The natural.

Q. Why the natural form?

A. Because it retains all the tones of the diatonic scale.

Q. What is its key-note? *A.* La.

Q. Where are the half steps to be found?

A. Between tones two and three and five and six.

Q. What is the interval progression?

A. Step, half step, step, step, half step, step, step.

Q. What are the syllables?

A. La, Si, Do, Re, Mi, Fa, Sol, La.

Q. What other names are applied to the major and minor scales?

A. Diatonic major and minor scales.

Melodic Minor. This form of the minor scale introduces both sharp six and sharp seven in its ascending, while it descends in the natural form.

Ascending.—La, Si, Do, Re, Mi, Fee, See, La.
1 2 3 4 5 ♯6 ♯7 1

Descending.—La, Sol, Fa, Mi, Re, Do, Si, La.
1 7 6 5 4 3 2 1

The melodic is sometimes called the irregular form, because with its ascending minor it descends natural.

Position of the Half Steps. Observe that in its ascending this scale has the half steps between tones two and three and sharp seven and one, while in its descending the same occur between tones two and three and five and six.

Harmonic Minor. This form differs from both of the preceding minor scales by using the sharp seven in its ascending as well as in its descending, omitting the tone (syllable Sol) altogether from its tone progression, causing a

New Interval of a step and a half step between its tones six and sharp seven. This form of the minor scale seems to be the one most frequently used. It is alike in both its ascending and descending.

Minor Seconds. The intervals of a second between tones two and three, five and six, and between sharp seven and one, are minor seconds.

Q. What other form of the minor scale have we?

A. The melodic form.

Q. What does the melodic form introduce in its ascending?

A. Both the sharp six and sharp seven.

Q. How does it descend? *A.* In its natural form.

Q. What is this form sometimes called?

A. The irregular form.

Q. Why the irregular?

A. Because with its ascending minor it descends natural.

Q. Where do we find the half steps in ascending?

A. Between two and three and seven and one.

Q. How in descending?

A. The same as by the natural form.

Q. What are the syllables ascending?

A. La, Si, Do, Re, Mi, Fee, See, La.

Q. Descending?

A. La, Sol, Fa, Mi, Re, Do, Si, La.

Q. Is La always the key-note in the minor scale?

A. La is the key-note.

Q. Which is the third form of the minor scale?

A. The harmonic.

Q. In what does it differ from both of the other forms?

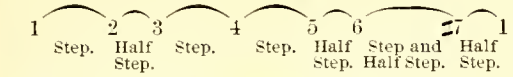
A. It introduces an interval of a second, a step and a half step.

Q. Where is this found?

A. Between tones six and sharp seven.

Q. How many half steps has this scale?

A. Three half steps.



Minor Interval Progression. Observe that the form of the minor scale introduces three intervals of a half step each, one interval of a step and a half step, and only three intervals of a step each.

NOTE. Each one of these different forms of the minor scale has been designed for combination to bring out particular emotions and certain desired expressions.

Q. Where are they found?

A. Between tones two and three, five and six and seven and one.

Q. How many steps have we in the harmonic minor?

A. Three steps.

Q. What is the interval progression?

A. Step, half step, step, step, half step, step and a half step, and a half step.

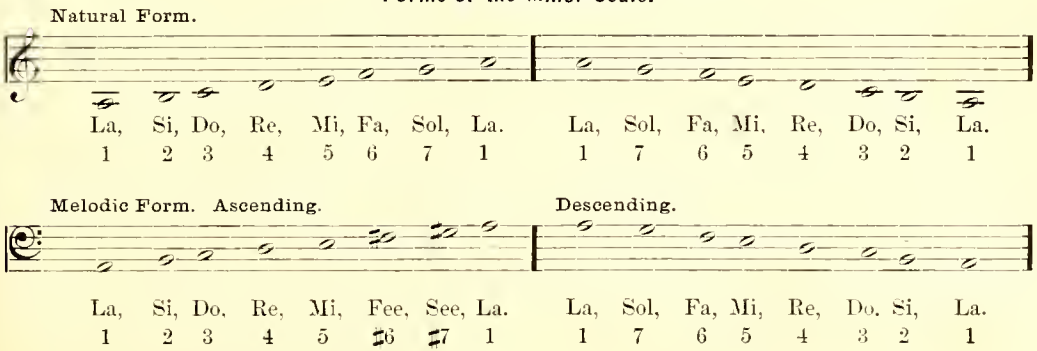
Q. Will these different forms aid in bringing out certain desired expressions and emotions?

A. For this they were designed.

(See Practical Department, Lesson XXIII.)

Lesson XXIV.—Melodics.

Forms of the Minor Scale.


Natural Form.
La, Si, Do, Re, Mi, Fa, Sol, La.
1 2 3 4 5 6 7 1
La, Sol, Fa, Mi, Re, Do, Si, La.
1 7 6 5 4 3 2 1
Melodic Form. Ascending.
La, Si, Do, Re, Mi, Fee, See, La.
1 2 3 4 5 ♭6 ♯7 1
Descending.
La, Sol, Fa, Mi, Re, Do, Si, La.
1 7 6 5 4 3 2 1

Harmonic Form.

La, Si, Do, Re, Mi, Fa, See. La. La, Si, Do, Re, Mi, Fa, See. La.

Relative Major and Minor. Every major key has its relative minor, and every minor key its relative major. The relative minor key is always three degrees lower than its major; or if a major key-note is on any line, the minor key-note is placed a line lower, spaces the same. Again, the key-note for the major is always a line or a space above the one on which the minor belongs.

Minor Key-note. The key-note of the minor scale, in either of the three forms, is always La. It is tone six of the major scale.

Major and Minor Thirds. One of the distinguishing features between the two modes, major and minor, is the third, which in the major scale is a major third, and in the minor scale a minor third; that is, the first third in the minor scale—La to Do—is a step and a half step, a minor third. In the major scale—Do to Mi—it is two steps, a major third.

Major and Minor Chords. If the third of any major chord be lowered a half step, the same becomes a minor chord. Should the third of a minor be raised a half step, it becomes a major.

Q. How much lower is the minor key than its relative major?

A. Three degrees lower.

Q. How much higher is the major than its relative minor?

A. Three degrees higher.

Q. What is the relative minor to the key of C major?

A. A minor.

Q. To G major?

A. E minor.

Q. To D major?

A. B minor.

Q. What is the relative minor to the key of A♭ major? *A.* F minor.

Q. What is the relative major to the key of B minor? *A.* D major.

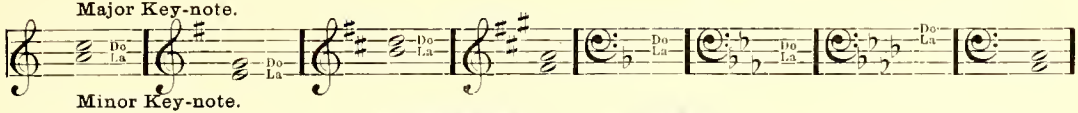
Q. Is the key-note always La in either of the three forms? *A.* The key-note is La.

Q. What kind of a third distinguishes the minor scale? *A.* A minor third.

Q. What kind of a third distinguishes the major scale? *A.* A major third.

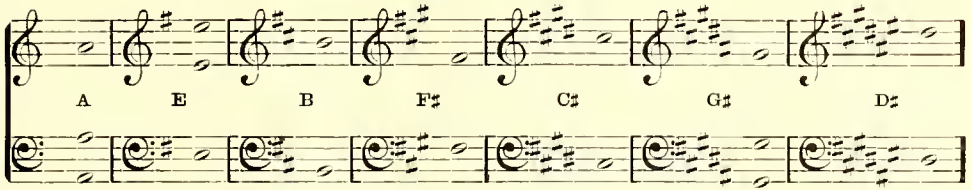
Q. How can we form a minor chord out of a major? *A.* By lowering its third a half step.

Example of Relative Major and Minor Keys.

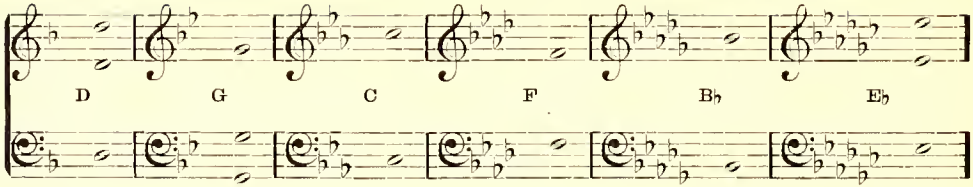


(*See Practical Department, Lesson XXIV.*)

Lesson XXV.—Melodics.

Keys and Signatures of the Minor Scales.

Guide for Sharps.—The minor key-note is always next below the last sharp.

TEACHER AND STUDENT.

Q. What is the signature to the key of A minor?
A. The signature is natural.
Q. What is the signature to the key of E minor?
A. One sharp.
Q. Of B minor? *A.* Two sharps.
Q. Of F♯ minor? *A.* Three sharps.
Q. Of C♯ minor? *A.* Four sharps.
Q. Of G♯ minor? *A.* Five sharps.
Q. What is the signature to the key of D♯ minor?
A. Six sharps.
Q. What is the key-guide for the sharps?
A. The minor key-note is always next below the last sharp.
Q. Why do we say F♯, C♯, G♯ and D♯ minor?
A. Because these pitches are affected by the signatures, and are sharp.

Guide for Flats.—The minor key-note is on the space or line above the one where the last flat is placed.

Q. What is the signature to the key of D minor?
A. The signature is one flat.
Q. Of G minor?
A. Two flats.
Q. Of C minor?
A. Three flats.
Q. Of F minor?
A. Four flats.
Q. Of B♭ minor? *A.* Five flats.
Q. Of E♭ minor? *A.* Six flats.

Q. What is the key-guide for the flats?
A. The minor key-note is on the space or line above the one on which the last flat is placed.
Q. May each of these minor scales be in the natural, melodic and harmonic form? *A.* In all three.
Q. Which are the keys of the minor scales by sharps?
A. E, B, F♯, C♯, G♯ and D♯.
Q. By flats?
A. D, G, C, F, B♭ and E♭.

(*See Practical Department, Lesson XXV.*)

Lesson XXVI.—Dynamics.

FORM OF TONES.

If it is true, as stated, that the heart must be in sympathy with the subject and the expression and effect desired to be produced, there must be, especially by a company of performers, some certain signs, guides or rules given by which all can be governed in regard to expression.

TEACHER AND STUDENT.

Q. What is the third department called?
A. Dynamics.
Q. What is meant by it?
A. Musical expression; *i. e.*, all that which treats of force or power, form, quality, etc., giving life and soul to music.

Mezzo. A tone formed with medium power; the abbreviation is *m.* Pronounced *met-zo.*

Piano. A tone softer than *mezzo*; rather a soft tone; abbreviation *p.* Pronounced *pee-ah-no.*

Pianissimo. A very soft tone; abbreviation *pp.* Pronounced *pee-ah-nis-si-mo.*

Forte. A tone louder than *mezzo*; rather a loud tone; abbreviation *f.* Pronouuced *for-te.*

Fortissimo. A very loud tone; abbreviation *ff.* Pronounced *for-tis-si-mo.*

Mezzo Piano. Medium soft, *mp.*

Mezzo Forte. Medium loud, *mf.*

Organ Form. Commenced, continued and ended with the same degree of power. It is also called *Organ Tone*, ═.

Crescendo, Cres. Commence soft, increasing to loud. Pronounced *cre-shen-do*; sign, <.

Diminuendo, Dim. Commence loud, diminishing to soft. Pronounced *dim-in-oo-en-do*; sign, >.

Swell. Union of *cres.* and *dim.* <>.

Pressure Form. Sudden *cres.*; sign, <, or <>.

Sforzando. Sudden *dim.*; explosive sign, >, or *sf, sz.*

NOTE. Observe that, under the head of Dynamics, this treatise includes quality of tone and character, *i. e.*, timbre, metal, etc., as well as force or power.

Q. What is a tone called that is formed with medium power? *A.* Mezzo.
Q. What is the abbreviation? *A. m.*
Q. A soft tone? *A.* Piano.
Q. Abbreviation? *A. p.*
Q. A very soft tone? *A.* Pianissimo.
Q. Abbreviation? *A. pp.*
Q. A loud tone? *A.* Forte.
Q. Abbreviation? *A. f.*
Q. A very loud tone? *A.* Fortissimo.
Q. Abbreviation? *A. ff.*
Q. A medium soft tone?
A. Mezzo piano.
Q. Abbreviation? *A. mp.*
Q. Mezzo forte means what?
A. Medium loud.
Q. What is the abbreviation? *A. mf.*
Q. What is an Organ Tone?
A. A tone commenced, continued and ended with the same power.
Q. What is Crescendo?
A. Commencing soft and increasing to loud.
Q. What is Diminuendo?
A. Commencing loud and diminishing to soft.
Q. What is a Swell?
A. Union of *cres.* and *dim.*
Q. What is a Pressure Tone?
A. Sudden crescendo.
Q. What is Sforzando?
A. Sudden diminuendo.

(See Practical Department, Lesson XXVI.)

Lesson XXVII.—Dynamics.

STYLE AND MOVEMENT.

Legato. (*Le-gah-to.*) Closely connected; smooth, gliding style. The sign is often used for a tie. ⁀

Staccato. (*Stac-kah-to.*) Short, distinct, pointed. Sign, ↑ ↑ ↑ ↑.

Semi-Staccato. Medium between a staccato and legato. Sign, ...

Portamento. Graceful, instantaneous, gliding into or anticipating a coming tone; blending of one tone with another.

Martellato. In distinct marking tones; energetic, joyful style, nearly allied to *sforzando*, and often indicated by the same character. Sign, >.

Movement is the style or manner of rendering time in a composition. Those in common use are:

Moderato. Moderate.

Allegro. Fast.

Andante. Slow.

Adagio. Very slow.

Allegretto. Medium fast.

Andantino. Medium slow.

Con Spirito. Spirited, or with spirit.

Presto. Very quick.

Vivace. Brisk, quickly, lively.

Ritardo. Slower, or ritard by degrees.

A Tempo. Original or previous time.

TEACHER AND STUDENT.

Q. What is meant by Legato?

A. Smooth, connected, gliding style.

Q. How shall this sign be used as a tie?

A. It will connect two notes as though one tone.

Q. What is the opposite of Legato; that is, in a short, distinct, pointed style? *A.* Staccato.

Q. What is the medium between a legato and staccato? *A.* Semi-staccato.

Q. What is said of Portamento?

A. A graceful blending of one tone into another.

Q. What is Martellato?

A. A distinct, energetic, marking style.

Q. What is indicated by movement?

A. The style or manner of singing or playing a piece of music.

Q. What does Moderato mean? *A.* Moderate.

Q. Allegro? *A.* Fast.

Q. Andante? *A.* Slow.

Q. Adagio? *A.* Very slow.

Q. Allegretto? *A.* Medium fast.

Q. Andantino? *A.* Medium slow.

Q. Con Spirito? *A.* With spirit.

Q. Presto? *A.* Very quick.

Q. Vivace. *A.* Lively, brisk.

Q. Ritardo? *A.* Slower, ritard by degrees.

Q. A Tempo?

A. Original or previous time.

Animato. Animated, with animation.
Grave. A slow and solemn movement.
Poco. By degrees, gradually.
Recitative. In recitative style.
Ritenuto. Detained, held back.
Tenuto. Held on, sustained.

Q. Grave? *A.* A slow and solemn movement.
Q. Poco? *A.* By degrees, gradually.
Q. Recitative? *A.* In recitative style.
Q. What is meant by Ritenuto?
A. Detained, held back.
Q. What does Tenuto signify?
A. To hold on, sustain.

(*See Practical Department, Lesson XXVII.*)

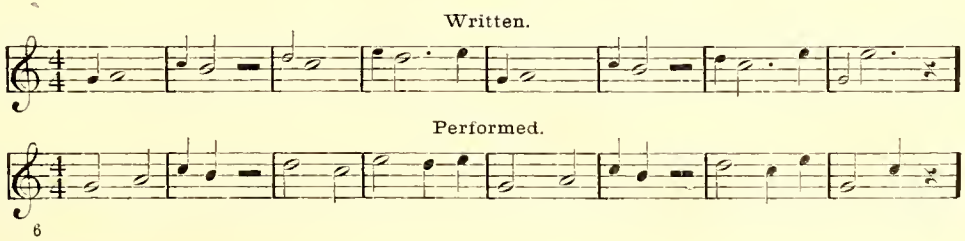
Lesson XXVIII.—Dynamics.

EMBELLISHMENTS.

Grace Note. A small note preceding any principal note is called a Grace note. Grace notes are not counted in the rhythm. They have no time except what they receive from the succeeding principal note. Grace notes are of two kinds.

Grace Note Dividing. The grace note takes one-half the value of the succeeding principal note, and should the latter be dotted it takes two-thirds of its value; that is, if a half note be dotted, the grace note takes two-thirds of its value, or a half note.

TEACHER AND STUDENT.

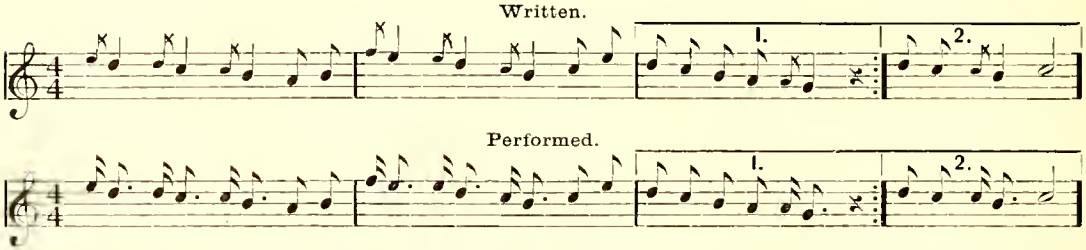
Q. What is the name of a small note preceding any principal note? *A.* Grace note.
Q. Are these grace notes counted in the rhythm?
A. Their time is not counted.
Q. How is their time provided for?
A. It is taken from the succeeding principal note.
Q. How much time does a grace note dividing receive?
A. One-half the value of the principal note.
Q. What if the principal note be dotted?
A. Then the grace note takes two-thirds its value.

Grace Note Embellishing. Said to be so because the time given to it is so very short, just long enough to be distinguished, or heard, merely anticipating the coming principal tone. This grace note is particularly distinguished by a little stroke through the hook of the note. Its proper performance produces a very pleasing effect.

Q. What is the time given to the grace note embellishing? *A.* Very short, just to be heard.

Q. By what is this grace note particularly to be distinguished?

A. By a little stroke through the hook of the note.

Q. What is this note generally used for?

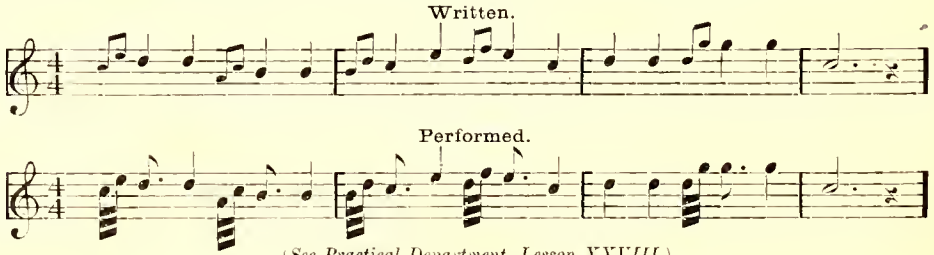
A. Anticipating the coming principal note.

Double Grace Notes. These consist of any two small notes preceding any principal note. They always have the short embellishing sound, giving, so to say, a double anticipation to the coming tone.

Q. Of what do double grace notes consist?

A. Two short notes preceding any principal one.

Q. What sound do they always have?

A. The short embellishing.



(*See Practical Department, Lesson XXVIII.*)

Lesson XXIX.—Dynamics.

EMBELLISHMENTS.

Turn. This is formed out of the principal note in connection with the degree both above and below the note.

When the turn is placed above, it commences with the degree above the principal note, and if placed below, it commences with the degree below the same.

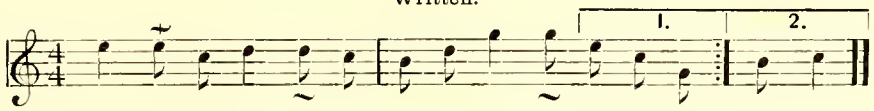
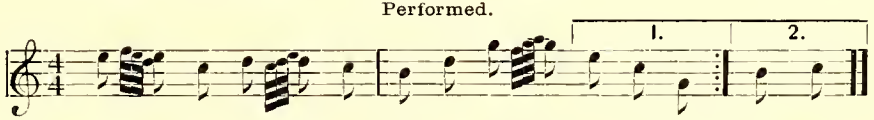
TEACHER AND STUDENT.

Q. What is formed out of the principal note in connection with the degree both above and below the note? *A.* The Turn.

Q. When above a note, what degree does it commence with? *A.* With the degree above.

Q. When the turn is placed below?

A. It commences with the degree below the note.

Written.

Performed.

Shake or Trill. Consists of a number of repetitions of grace and principal notes in quick succession, beginning with the degree above the principal note.

The sign is either *tr* or *tr* . . . . . .

Q. What does a shake or trill consist of?

A. A number of repetitions of grace and principal notes in quick succession.

Q. Which degree does it begin with?

A. The degree above the principal note.

Written. Performed.

Appoggiatura. This term includes all of the preceding embellishments—grace note, turn, shake or trill,—and the following may also be classified with this term, viz:

Portamento. Instantaneous gliding into or anticipating the coming tone; a previous recognition of the coming tone, just sufficient to be clearly distinguished.

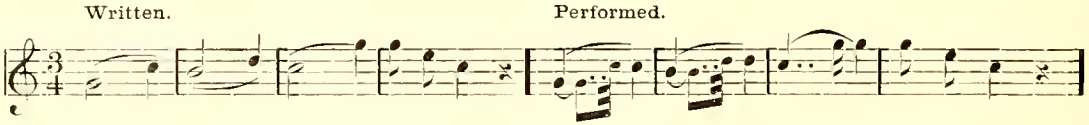
Q. What does the term Appoggiatura include?

A. All the preceding embellishments—grace notes, turn, shake or trill.

Q. What may also be included in this term?

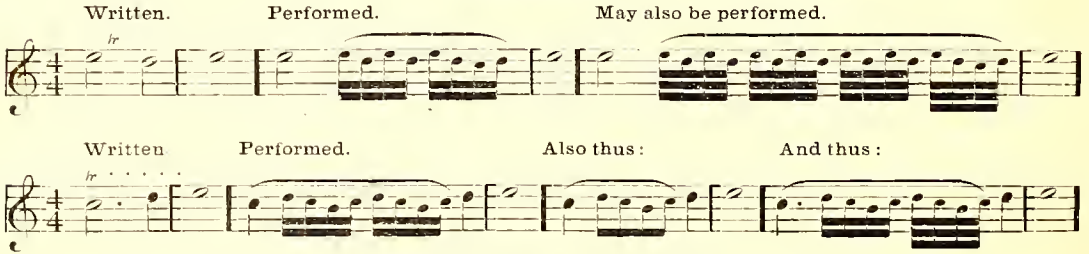
A. Portamento.

Q. What is meant by portamento?

A. Instantaneous gliding into or anticipating the coming tone.

Addenda. Any number of small notes not included in the rhythm belong to the term Appoggiatura.

Q. To what term do any number of small notes not included in the rhythm belong?

A. Appoggiatura.

Appoggiatura.

(*See Practical Department, Lesson XXIX.*)

Lesson XXX.—Dynamics.

VOCAL DELIVERY.

Vocal Delivery is one of the important points for the teacher to dwell on, and to impress upon his pupils. Indeed, it is but bringing out the beauties of vocal music to be able to pronounce the vowels correctly, prolonging carefully to the required length indicated. Dwell only upon the vowels.

Good Pronunciation in singing should be controlled by the same rules as govern correct delivery in speech.

Let the pronunciation be distinct, rich and full, and let the heart speak through the lips to give soul to the words and music.

Good Enunciation. Consonants should be uttered quickly, distinctly and with great precision; avoid all indistinctness of them in the articulation of the words; yet there should be no harshness in uttering them. Be careful that you do not join them to the wrong word, like "Snow-shave," for "Snows have," "rain-shave," for "rains have poured," "signal-still," for "signals still," "a-notion," for "an ocean," "lasts-till night," for "last still night," "on neither," for "on either," etc.

Good Articulation. The distinct and separate sounding of each tone rich and full, and an easy (without straining the voice) manner of delivery.

Careful and distinct articulation, pronunciation and enunciation are of the utmost importance.

TEACHER AND STUDENT.

Q. What should the teacher particularly try to impress upon his pupils?

A. Vocal delivery.

Q. What is the correct and distinct sounding of the vowels (tonic element) called?

A. Good pronunciation.

Q. By what rules should the pronunciation in singing be controlled?

A. By the same rules that govern correct delivery of speech.

Q. Must the voice dwell to the full value of the note required on the vowel sound?

A. Yes.

Q. Can we not in a long tone dwell partly on the consonant?

A. Never.

Q. What is the distinct utterance of the consonants called?

A. Good enunciation.

Q. Should the consonants be sounded, and part of the value of the note be allowed to them?

A. No.

Q. Must they be uttered quickly, distinctly and with great precision?

A. Always.

Q. What is the distinct and separate sounding of each tone called?

A. Good articulation.

Sing the following; read it first:

"Haste thee, winter, haste away,
Far too long has been thy stay;
Far too long thy winds have roared,
Snows have beat and rains have poured:
Haste thee, winter, haste away,
Far too long has been thy stay."

Accent, Emphasis, Pause. The pupil will remember that accent, emphasis and pause are some of the beauties of elocution. If the soul of poetry is to be brought forth, with the addition of musical expression, the spirit of the words must be preserved in connection with the laws of music, yet the latter must never be permitted to conflict or set aside the laws of elocution. Let speech and song unite and give a liberal interpretation to enable the singer to grasp the spirit of both, making the emotional character of the poetry his own, surrender himself to his work, and so communicate with the sympathies and emotional feelings of his audience that, enraptured, it shall experience a foretaste of the grand song, when all the redeemed shall join in that land where song and praise shall be for ever.

Q. What is said of accent, emphasis and pause in regard to singing?

A. The laws to which they are subject in reading should generally be preserved in singing.

Q. If poetry is to receive, in addition to its beauties, a musical expression, must it not be subject to its laws?

A. Yes; unless they should come in conflict with the laws of elocution, which cannot be permitted.

Q. What would be the best course to pursue in that event?

A. Give a liberal interpretation, uniting both speech and song, to enable the singer to grasp the spirit of both, but always retain the emotional character of the poetry.

Q. How will poetry and music be most effectually united?

A. By the performer making the poetry his own, pouring forth not the words from his lips only, but speaking from his whole heart, with all the power and emotion surrendered to song. His audience will catch the spirit, and both soar aloft enraptured in a world of song.

(*See Practical Department, Lesson XXX.*)

Lesson XXXI.—Miscellaneous.

Appendix. The following terms, in addition to those explained in Lessons XIV, XV, XXVI and XXVII, are often used and will be found convenient for reference.

Solo. Alone. Single voice or instrument.
Duet. Two. Two voices, or two parts, singly.
Trio. Three. Three voices, or parts, singly.
Quartet. Four. Four voices, or parts, singly.
Quintet. Five. Five voices, or parts, singly.
Sextet. Six. Six voices, or parts, singly.

Septet. Seven. Seven voices, or parts, singly.

Octet. Eight. Eight voices, or parts, singly.

Soli. Plural of Solo. Two or more principal parts, neither being doubled.

Semi-Chorus. A composition executed by more than one to each part.

Chorus and Tutti. All together; all the performers joining.

Baritone. A voice, or register, in compass between tenor and bass.

Air. A leading part, a melody.

Primo. The first or leading part.

Secondo. A second to a leading part.

Obligato. A part indispensable.

Interlude. An instrumental passage between two parts.

Ad Lib. At the pleasure of the performer.

Finale. The last piece of any act or programme.

Sonata. A composition consisting of several movements.

Rondo. A composition of several strains, at the end of each of which the first is repeated.

Affettuoso. Affectionately, tenderly.

Accellerando. Accellerating the movement.

Agitato. With agitation.

Virtuoso. Proficient.

Scherzando. In a light, playful style.

Marziale. In martial style.

Maestoso. Majestic, dignified, expressive.

Falsetto. Tones produced by using the head register.

Voce di Testo. Head voice, or register.

Tasto Solo. Without chords.

Chord. Two or more parts combined.

Voce di Petto. Chest voice, or register for it.

Chant. A song or melody, the vocal part in recitative style.

Cadence. A closing part.

Prelude. An introduction.

Pastorale. A soft and rural movement.

Symphony. An orchestral composition of many parts.

Theme. A subject.

Loco. Just as written, in regard to pitch.

Tremolo. Iteration of a note or chord with great rapidity.

Metronome. An instrument for indicating the exact time of a piece of music.

Quasi. In the manner or style of.

Solfeggio. A vocal exercise.

Volti. Turn over.

Verse. One performer to each part.

Bis. Twice. The same again.

Ma. But.

Molto. Very.

Piu. More.

Dolce. Sweetly.

Non. Not necessary.

Sempre. Always.

Rapido. Rapidly.

Largo. Very slow.

Dur. Major, in speaking of keys and modes.

Mol. Minor, in speaking of keys and modes.

INTRODUCTION TO PRACTICAL DEPARTMENT.

In presenting this Practical Department, the following hints may be noted:

To the student who is deprived of the aid of a teacher this work will offer a rare opportunity for self instruction. Follow the directions as though a teacher were present to see that each lesson be faithfully studied, and every exercise thoroughly practiced.

To the Singing Class it is needless to say that, in the presentation of these lessons and exercises, there will be found the most delightful study, as well as pleasant recreation, in which the evening can be passed.

For the Public School Room, for which this treatise is especially designed, it is believed that no study could be introduced which would, in so large a measure, add to the happiness of the children as music, nor could any exercises make the school more attractive.

The secret of success lies in faithful attention, strict obedience, earnest study and prompt application.

Note. 1. For public schools it is understood that, although some of the teachers may not have voices to sing, they have the organ "tune" to distinguish sounds.

2. Whether the class be seated or standing, they must face the teacher, who will require perfect attention.

3. Detect the first tendency to impure voice; correct immediately the habit of forcing or jerking the tones, and sing with perfect ease.

4. The position of the body must be erect, shoulders slightly back, chest front, head raised. The whole position must be natural, nothing strained, neither looking around nor watching one another.

5. See that each tone is sounded separately and distinctly, formed evenly and rounded off nicely; this, with good pronunciation of the vowels, and good enunciation of the consonants, is of the utmost importance.

THE AUTHOR.

PRACTICAL DEPARTMENT.

Lesson I.

LET the teacher (if gifted with a voice to sing) or one of the pupils whose conversational voice is nearest to middle C, make the sound of vowel *a*, as in father. Make it again; if too high, sound it a little lower, or if too low, higher.

Ask how many can sound the same tone. Select those who are correct, and repeat it many times. See how many can join. If sounded correctly by all, or nearly all, sound it again and again, so that the tone may be fixed in their memory.

Let some of the tones be sounded louder than others, so as to vary the expression. For a change, let the class be divided into two divisions; assign to each some of the best singers as leaders; change the divisions and the leaders, and a very delightful recreation will be assured, both pleasing and profitable.

Any pleasing succession of tones may be made if the teacher have a blackboard at hand, or by calling out certain numbers and letting the pupils give the pitch.

Exercise I. Strict Attention. The teacher counts two times to each section marked off by the perpendicular lines. The students, in a conversational tone, sing the vowel *a* to each count.

Class.	A	a	A	a	A	a	A	A	a	A	a	A	a	A	
Teacher.	One,	one,	One,	one,	One,	one,	One,	one,	One,	one,	One,	one,	One,	one,	One,	one.
Words.	Strict	at -	ten -	tion,	eve -	ry	one,	To	the	stud -	y	now	be	-	gun.	

The class sings the same exercise over again, using the syllable Do, and also the words, instead of vowel *a*. Repeat it many times. Divide the class into two divisions, like suggested above. one taking the

teacher's part. Change parts to loud and soft; change the divisions, one taking the other's part. Note that to some of the sounds there are two counts. Emphasize the sound to the capitals; sing softer to the small letters.

Exercise 2. This is the way. Two counts to each section. Some of the counts have two sounds.

Class.	A a a	A a	A a	A	A A a	A A a	A a	A
Teacher.	One, one,	One, one,	One, one,	One, one,	One, one,	One, one.	One, one,	One, one.
Words.	This is the way	we must be	- gin,		Little by little	and all join	in.	

Let the class sing the same exercise many times; use vowels, syllables and words. Change parts, etc., like in Exercise 1.

In the two preceding exercises we have only one pitch. It is well if the same be thoroughly fixed in the memory. Sound every tone distinctly and in perfect time. Sing again in a joyous, and also in a plaintive, tone. Keep the pitch near to a conversational tone, or to middle C.

Exercise 3. Now we will sing. Teacher count as before, but without having the counts noted down in the exercise. Class sing to syllable Do, vowels, number one and words. Emphasize as before; vary the expression, change parts, etc.

Class.	Do do do	Do do do	Do do	Do	Do do	Do	Do do do	Do Do do	Do			
Words.	Now we will join	in a mer - ry	song,		And the words to the	mu - sic pro - long:						
	Do do do	Do do do	Do do	Do	Do do	Do	Do do do	Do do	Do			
	Glad are we all	that we have	this chance;		There is hope that	we'll soon ad - vance.						

After a good practice of the preceding exercises, try and have the class sing a tone in a higher pitch, say tone two, syllable Re. Select one of the pupils to sing tone one, then raise the tone one step higher—tone two. See how many of the pupils can join in singing tone two; try entire class. Sing alternately tone one to the one count, and tone two to the second. Vary in any manner circumstances may suggest. As much as possible bring out all the points in Lesson I.

Lesson II.

Exercise 4. Bar, Measure, Double Bar, Close.

Bar.	Bar.	Bar.	Double Bar.	Bar.	Bar.	Bar.	Close.
Measure.	Measure.	Measure.	Measure.	Measure.	Measure.	Measure.	Measure.

Exercise 5. Point out the bars, measures, double bar and close.

Exercise 6. Double Measure. Two points or beats to the measure. Accent the down beat. Capitals represent the accented beat, small letters the unaccented.

| Down, up | Down, up | Down, up | Down, up | Down, up | Down, up | Down, up | Down, up ||

Exercise 7. Come let us sing. Double measure. Accent the first or down beat. Tone one syllable Do, and tone two syllable Re. The difference in pitch between tone one and tone two is a step.

Tone 2.										Re		Re	re	Re	re	Re	Re	re						
Tone 1.	Do	do	do	Do	do	Do	do													Do				
Words.	Come	let	us	sing	tones	one	and	two;		Two	is	one	step	high-er,	you	know.								

Tone 2.	Re	re	re				Re			Re		Re	re				Re	re						
Tone 1.				Do	Do	do		do						Do	Do	do				Do				
	Go	get	your	ticket	and		join	the		ring,		Tune	your	voic-es	and		learn	to		sing.				

Exercise 8. Down, up, Down. Exercise in two parts. Divide the class into two parts, the first sing the upper line, the second sing the lower. Both beat time. Change parts. Vary the time.

Tone 2.			re				Re	re		Re		Re	re	re					re					
Tone 1.	Do			Do	do	do									Do	Do	do	Do		Do				
Words.	Down,		up,	Down.	What	a	great	sur	-	prise!		Keeping	to	-	geth-er	with	hand	and		voice.				

Tone 2.							Re	Re	re	Re		Re	re	re					re					
Tone 1.	Do			Do											Do	Do	do	Do		Do				
Words.	Down,			Down.			What	a	sur	-	prise!	Keeping	to	-	geth-er	with	hand	and		voice.				

Exercise 9. **Now we'll start off ahead.** Round in two parts. Divide the class into two divisions; start one first. When it reaches the second part, start the second division from the beginning. Two beats to the measure. Sing a number of times, and end by the first division repeating the last part.

	Part 1.				Part 2.			
Tone 2.	re	re	re		re re	re re	re re	
Tone 1.	Do Do	Do Do	Do Do	Do	Do	Do	Do	Do
Words.	Now we'll start off a-head;	you will come next;			Then we'll re-turn and re-peat all the			text.

Exercise 10. **Here we go.** Sing numbers, tone one and tone two. Double measure. Accent the down beat.

Tone 2.		2			2			2		2		2				
Tone 1.	1		1	1		1	1		1		1		1	1		
Words.	Here	we	go,	to	and	fro,	O'er	the	ice	and	through	the	snow.			

Exercise 11. **Let us sing.** Double measure. Add tone three, syllable Mi. The difference in pitch between tones two and three is a step. First practice tone three similar to tbe plan suggested by tones one and two.

Tone 3.			Mi				Mi			mi						
Tone 2.		re		re		re			Re		Re		Re	re		
Tone 1.	Do				Do							do			Do	
Words.	Let	us	sing	tones	one,	two,	three,		Re	mi	Re	do,	Don't	you	see?	

Exercise 12. **On this joyous festal day.** Song in double measure. Sing syllables, numbers, vowels and words.

Tone 3.					Mi	mi							Mi			
Tone 2.				re			Re	Re	re	Re				re		
Tone 1.	Do	do	Do								do				Do	
Words.	On	this	joy - ous		fes - tal		day	Join	us	in	our		grate - ful		song.	

Tone 3.	Mi	mi			Mi	mi							Mi			
Tone 2.			Re				Re					re		re		
Tone 1.				do				do	Do	do	Do				Do	
	Bells	are	ring - ing,		chil - dren		sing-ing,		Glad - some		prais - es		here		pro - long	

Exercise 13. **Do we sing these notes.** Round in two parts. Sing as before and repeat last part.

	Part 1.							Part 2.							
Tone 3.					Mi	mi		Mi	mi	Mi	mi			Mi	mi
Tone 2.							Re								
Tone 1.	Do	do	Do	do			do					Do	do		
Words.	Do	we	sing	these	notes	so	sprightly?	Won't	you	an -	swer,	Yes,		po - lite - ly?	

Exercise 14. **Come, ye timid ones.** Song. Accent the down beat. Sing syllables, numbers, vowels and words.

Tone 3.					Mi				Mi		Mi				
Tone 2.			Re	re			Re			re			Re	re	
Tone 1.	Do	do				do						do			Do
Words.	Come,	ye	tim -	id	ones,		draw	near;	You	have	naught	to	dread	or	fear.

Exercise 15. **He who wears a frown.** Round in two parts. Sing vowels and words.

	Part 1.							Part 2.							
Tone 3.					A	a	A	A	a	A					
Tone 2.				a							a				
Tone 1.	A	a	A									A	a	A	
Words.	He	who	wears	a	dark -	ened	frown,	Friendship	is	to	him	un -	known.		

Exercise 16. **You and I.** Numbers. Commence with tone three. Accent. Mark the time.

Tone 3.	3							2	2	3		3			
Tone 2.			2										2		
Tone 1.					1	1	1	1			1			1	
Words.	You		and		I	shall	be	In -	vit -	ed	to	the	com -	pa -	ny.

Exercise 17. **Here in this Round we go.** Round in two parts. Sing over many times, and close by first division repeating the last part.

Tone 3.						Mi		Mi	mi			Mi			
Tone 2.				Re	re					Re			re		
Tone 1.	Do	Do	do								do			Do	
Words.	Here	in	this	Round	we	go,		Mi	mi	Re	do	Mi	re	Do.	

Exercise 18. **Triple measure.** Three points or beats to the measure. Down, left, up.

| Down, left, up, | Down, left, up, | Down, left, up, | D. l. u. | D. l. u. | D. l. u. | D. l. u. | D. l. u. ||

Exercise 19. Exercise in triple measure. Aecent the first or the down beat.

Tone 3.			Mi mi mi			Mi mi	
Tone 2.		Re re re		Re			re	
Tone 1.	Do do do				Do do do	Re re re		Do	

Mark time. Down, left, up, D. l. u., D. l. u., D. l. u. D. l. u., D. l. u., D. l. u., D. l. u.

Exercise 20. **Do you know.** Song in triple measure. Sing vowels, numbers, syllables and words.

Tone 3.	mi	mi		Mi	mi	mi		
Tone 2.	re	re	Re re		re	re	Re re	
Tone 1.	Do	Do	do		Do	Do	do	Do	
Words.	Do you know	where to go,	What notes to	find,	When these three,	Do re mi,	are fixed in	mind?

Exercise 21. **Angel guardian.** Song in triple measure.

Tone 3.	Mi	Mi		mi	Mi	Mi		mi				
Tone 2.	re	re	Re re	re		re	Mi re		Re re			
Tone 1.	do	do	do	Do	do		do		do	Do		
Words.	There is an	an - gel who	si - lent-ly	watches Thy	ev - e - ry	ac-tion;	then do what is		right.			

Tone 3.		Mi		Mi	Mi	Mi		mi				
Tone 2.	Re re		Re re		re	re	Re re					
Tone 1.	do		do		do	do	do	Do	
	Thee to at - tend,		Thee to de - fend,		Watches be - side thee by		day and by	night.				

Exercise 22. **Come sing this Round with me.** Round in triple measure.

	Part 1.				Part 2.			
Tone 3.	mi mi	mi mi	Mi mi	Mi	Mi	Mi	mi		
Tone 2.								
Tone 1.	Do	Do	do		do do	do do	Do do	Do	
Words.	Come sing this Round with me.		Now you be - gin.		I must go back		a-gain where we start	in.

Exercise 23. Haste to the fields away. Duet in triple measure. Two parts together. Girls sing the upper part, boys the lower.

Tone 3.			mi								mi			mi			mi		Mi				
Tone 2.		re							re				re							re			
Tone 1.	Do			Do	do	do	Do		Do			Do			Do			do				Do	
Words.	Haste	to	the	fields	a-way,		Haste!		haste	a-way		On	this	our	beau	ti	ful	fes	-	tal		day.	

Tone 3.				Mi											Mi		mi						
Tone 2.					Re		re													re			
Tone 1.	Do					do		Do		Do						do		Do			Do		
Words.	Haste!		haste!		haste	ye	a	-	way,		This		beau	-	ti	-	ful	fes	-	tal		day.	

Exercise 24. What our hands find to do. Duet. Sing syllables, vowels, numbers and words.

Tone 3.		mi	mi		Mi					Mi			mi	mi		Mi			mi	mi			
Tone 2.							Re											Re					
Tone 1.	Do				do	do		do	do			Do				do	do					Do	
Words.	What	our	hands	find	to	do,		do	with	a	will;		Thus	we	shall	sure	-	ly	our	mis-sion	ful	-	fil.

Tone 3.		Mi			mi	mi		Mi				Mi			mi	mi							
Tone 2.										re													
Tone 1.		do	do	Do					Do	do		do	do	Do			Do	do	do	Do			

Exercise 25. Bim, Bom. Round in four parts. Repeat the last part for a close.

	1st part.		2d part.		3d part.		4th part.																
Tone 3.			Mi	mi		mi		Mi		Mi			mi			Mi	mi						
Tone 2.																							
Tone 1.	Do	Do		do	Do	do							Do	do			do						
Words.	Bim,	bom,	Bim	bom	bell,	Bim	bom	bell.	Hear!		Hear!		All	is	well,	All	is	well.					

Exercise 26. Sing and be merry. Round. In fourth and eighth measures give two beats to the large figures.

Tone 3.	**3**		**3**		**3**	3		**3**	3							3							
Tone 2.																							
Tone 1.						1					1		1		1	1		1	1				
Words.	Sing,		sing,		sing	and	be	mer	-	ry;	Sing,		sing,		sing	and	be	mer	-	ry.			

Exercise 27. **Quadruple measure.** Down, left, right, up. Main accent to the down, and a slight accent to the right beat.

| Down, left, Right, up, | Down, left, Right, up, | Down, left, Right, up, | Down, left, Right, up. |

Exercise 28. Exercise in quadruple measure. Sing vowels, numbers and syllables. Beat the time.

Tone 3.					Mi	Mi								Mi		
Tone 2.				Re	re	Re	re		Re				Re	re	Re	re
Tone 1.	Do	do	Do	do						Do	do	Do	do			
Time.	Down, left, Right, up,				D. l.	R. u.,	D. l.	R. u.,	D. l.	R. u.,	D. l.	R. u.,	D. l.	R. u.,	D. l.	R. u.,

Exercise 29. **Busy.** Duet in quadruple measure. Divide class into two parts. Accent and mark the correct time.

Tone 3.			Mi		Mi	mi	Mi		Mi		Mi	mi	Mi	mi		Mi
Tone 2.																
Tone 1.	Do	do	Do	do				do					Do	Do	Do	do
Words.	Bu - sy	in the	morn-ing,		Bu - sy	at the	noon,		Bu - sy	in the	twi- light,		Rest	cometh	soon.	
Tone 3.	Mi	mi	Mi	mi	Mi		mi						Mi	Mi	Mi	mi
Tone 2.																
Tone 1.					Do		Do	do	Do		Do		Do			

Exercise 30. **Listed for the conflict.** Tones one, two, three and four. The difference in pitch between tones three and four is a half step. Practice tone four thoroughly; proceed as suggested by the other tones.

Tones.

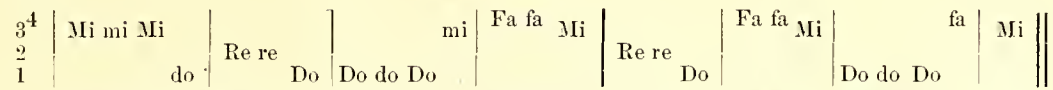
3 4			Mi	fa		Fa	mi			Mi	fa		Mi	mi				Mi	fa	Mi			
2		re						Re			re				Re					re			
1	Do								do	Do						Do							Do
Words.	We	have	listed		for	the	conflict		In	the	cause	of	truth	and	right,	What	-	so	-	ev - er	may	be	- tide.

Tones.

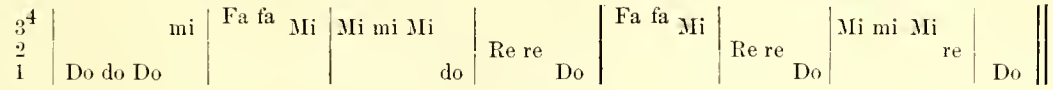
3 4	Mi	mi	Fa	mi			Mi		Mi	mi	Fa	fa	Mi				Re		Mi	fa	Mi		
2					Re	re								Re							re		
1						do								do	Do							Do	
	We've a strong and mighty Captain,								Who his men doth safely lead.							He		has		never known de- feat.			

Exercise 31. Pure and spotless. Duet. Quadruple measure. Sing syllables, numbers and words. Accent, etc.

Tones.

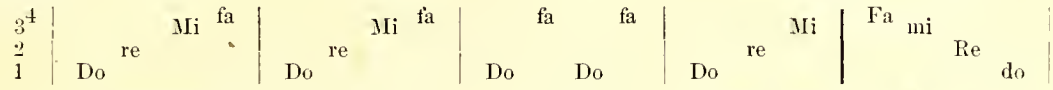


Pure and spotless, silver white, Watch the flakes so gay and blithe! Through the air, have a care, They've a mission here.

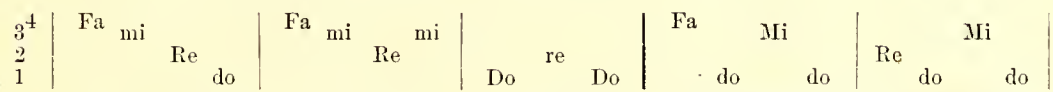


Exercise 32. Good kind neighbor. Song in quadruple measure. Note pitch four; try to skip from tone one to tone four.

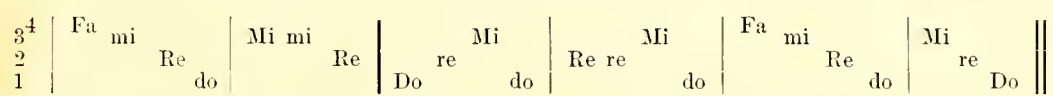
Tones.



Good kind neigh-bor, while you la - bor, Do not fail to find your rest; O - ver - do - ing

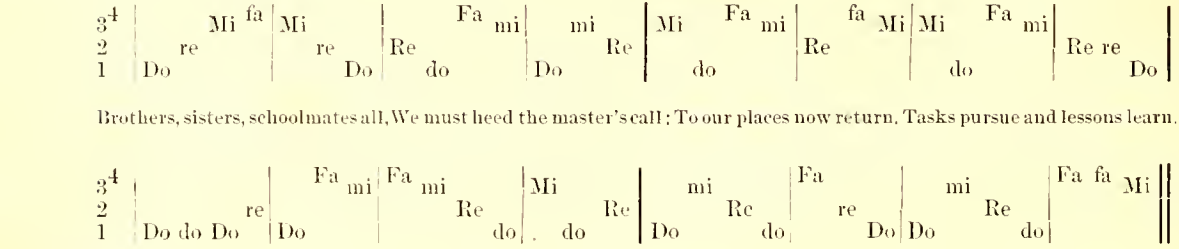


long pur - su - ing Nev - er pays; it is not best. If you'll heed this time - ly warning,

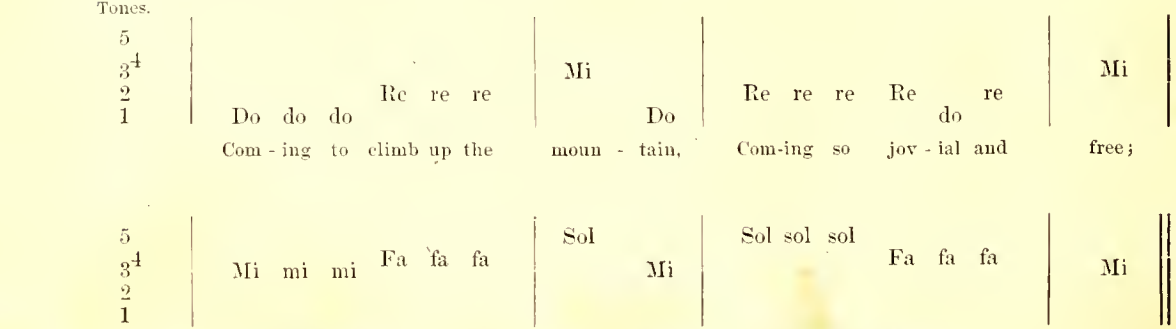


You will nev-er feel re - gret For the time of rec - re - a - tion While the hours and moments sped.

Exercise 33. Brothers, sisters, schoolmates. Duet. Quadruple measure. Sing all together first; afterward as a duet.


Tones.
Mi fa Mi Fa mi mi Mi Fa mi fa Mi Mi Fa mi
re re Re Re Re Mi Re re
Do Do do Do do do do Do
Brothers, sisters, schoolmates all, We must heed the master's call; To our places now return, Tasks pursue and lessons learn.
Fa mi Fa mi Mi mi Fa mi Fa fa Mi
re Re Re Re re re
Do do Do Do do do Do do Do do Do

Exercise 34. Coming to climb up the mountain. Sextuple measure. Two accented beats to each measure, considering three counts in one beat. Capitals receive the accent.


Tones.
Mi Re re re Re re
Do do do Do do
Coming to climb up the mountain, Coming so jovial and free;
Sol Sol sol sol Mi mi mi Fa fa fa Mi
Mi Fa fa fa
Bloom from the health-giving fountain Showers its radiance on me.

Exercise 35. **Come ye, this beautiful morning.** Duet in sextuple measure. Two parts united.

Tones.

6																			
5												Sol	sol	sol					
3^4	Mi	mi	mi	Mi	mi	mi		Fa	Fa		Mi	mi	mi	Fa	fa	fa		Mi	
2								Re	Re					Re	re	re			
1	Do	do	do	Do	do	do												Do	
	Come	ye,	this	beau	- ti	- ful		morn	- ing,		Roam	through	the	mead-ows		with		me;	

6								La											
5	Sol	sol	sol	Sol	sol	sol													
3^4	Mi	mi	mi	Mi	mi	mi		Fa	Fa		Mi	mi	mi	Fa	fa	fa		Mi	
2									Re					Re	re	re			
1											Do	do	do					Do	
	Na	- ture	with	pride	is	a	-	dorn	- ing		Ev	- e	- ry	ob	- ject	we		see.	

Exercise 36. **We must be up and be doing.** Song in compound triple measure. Three accented beats to each measure.

Tones.

5						Sol	sol	sol								Sol	sol	sol	
3^4			Mi	mi	mi					Fa	Fa		Mi	mi	mi				
2										Re							Re	Re	
1	Do	do	do												Do	do	do		
	We	must	be	up	and	be	do-ing	our		du	- ty;	We	can-not	af	- ford	to	be	i	- dle or pouting; But

5						Sol	sol	sol								Sol	sol	sol	
3^4			Mi	mi	mi					Fa	Fa		Mi	mi	mi			Mi	
2										Re								Re	
1	Do	do	do												Do	do	do		Do
	when	we	are	done	with	our	lessons	and		stu	- dy,	We'll	join	in	the	frol	- ic	with laughing and shouting,	Ha!

Exercise 37. **We are coming, sang the robin.** Duet in compound quadruple measure. Four accented beats to each measure. The capitals and following tone form one accented beat. One beat silent.

Tones.

5
3^4
2
1

Mi mi Mi mi Mi mi Mi fa | Sol sol Sol sol Sol sol Sol | Fa fa Fa fa Fa fa Fa re

We are coming, sang the rob-in, For the woods and groves are gay: Will you give us kindly greeting,

5
3^4
2
1

Do do Do do Do do Do re | Mi mi Mi mi Mi mi Mi | Re re Re re Re re Re fa

5
3^4
2
1

Do | mi Mi fa Sol sol Sol | Mi mi Mi mi Mi mi Mi mi | Fa fa Fa fa Mi

Lit-tle Jes-sie, lit-tle May? And the pret-ty rob-in wondered What we had to say.

5
3^4
2
1

Mi | sol Sol re Mi mi Mi | Do do Do do Do do Do do | Re re Re re Do

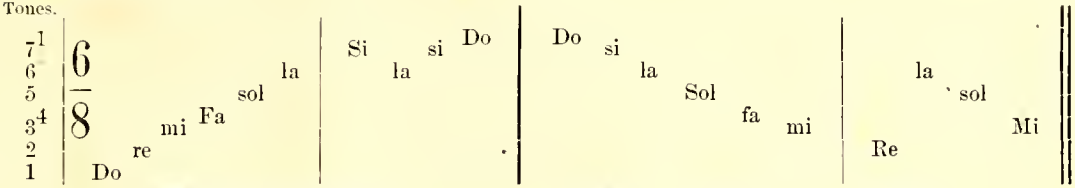
Exercise 38. **Not wealth but wisdom.** Quadruple measure. Commence with the up beat.

5
3^4
2
1

Do | Mi mi Fa mi | Re mi | Fa fa Sol fa | Mi mi | Sol mi Re mi | Fa fa | Mi mi Fa fa | Mi

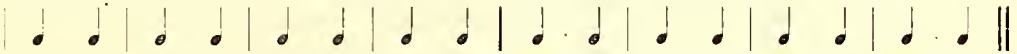
Not wealth but wisdom take; Your talents use aright, And love will help to make Your life a sweet de-light.

Exercise 39. **No one can tell.** Song in sextuple measure. Tone seven, Si, and tone one or eight, Do. The difference in pitch between tones six and seven is one step. The interval between tones seven and one is a half step.



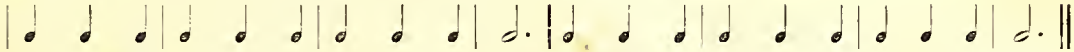
Lesson III.

Exercise 40. **Notes.** *Nota.* Mark, token, visible sign to point out length or duration. Quarter notes, double measure. One count, or point, or beat to each quarter note.



Exercise 41. **Half notes and quarters.** Double measure. Two points or beats to each half note.

Exercise 42. **Dotted notes.** Triple measure. Dotted half notes and quarters. Three points or beats to each measure. Accent the down beat.



Exercise 43. Whole, half and quarter notes. Quadruple measure. Four points or beats to the measure. Main accent to the down beat, and a slight accent to the right beat.

Down, left, Right, up, Down, left, Right, Quadruple time. Accent twice, one strong, one light, Per - fect in rhyme.

Exercise 44. Sextuple measure. Two accented beats to each measure. Three counts to one accented beat.

Sex - tu - ple meas - ure di - vid - ed by two; Ev - e - ry stu - dent the ac - cents must know.

Exercise 45. Compound triple measure. Three accented beats to every measure. Three eighth notes to one accented beat.

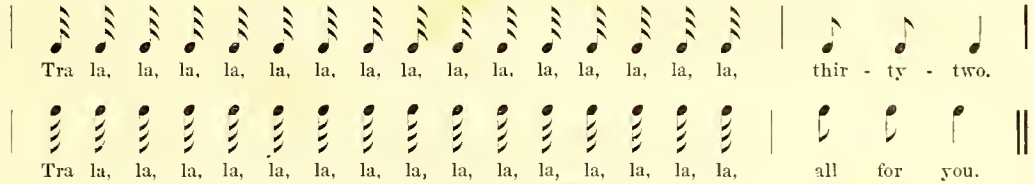
Three times three, accented nine eighth notes now you see; Eve - ry measure must com - plet - ed be.

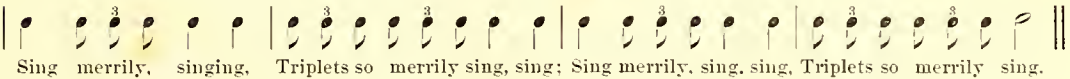
Exercise 46. Compound quadruple measure. Four accented points or beats to every measure.

Twelve eighth notes here are presented, and every measure is completed now; Thus we make our fi - nal bow.

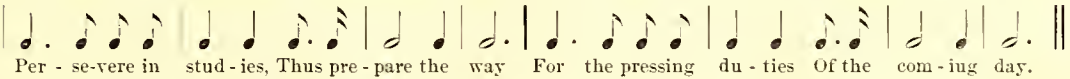
Exercise 47. Sixteenth notes. Quadruple measure. Four sixteenth notes belong to one beat.

Singing now the merry, merry sixteenth notes in joyous glee. La, la, la, la, la, la, la, la, la, la, light and free.

Exercise 48. Thirty-second notes. Double measure. Eight thirty-second notes to one beat.

Exercise 49. Triplets in quadruple measure. One beat to each group of triplets.

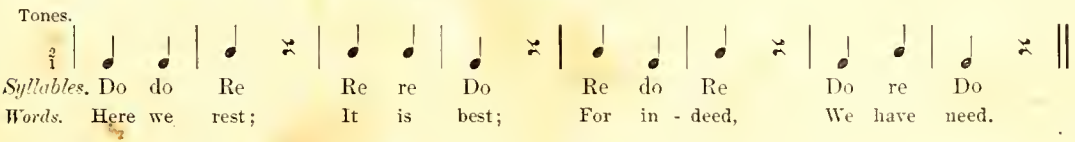


Exercise 50. Persevere in studies. Dotted half and half notes. Triple measure. Accent.

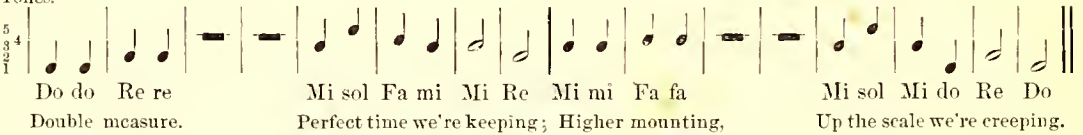


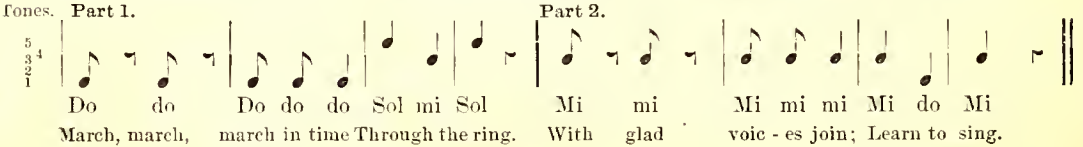
Lesson IV.

Rest. A mark of a certain duration of silence; ceasing from.

Exercise 51. Here we rest. Exercise introducing the quarter rest. Let the student count softly to the duration of silence. Point to each beat, whether note or rest.

Exercise 52. **Let us strive.** Tones one, two and three. Quarter rest. Double measure.

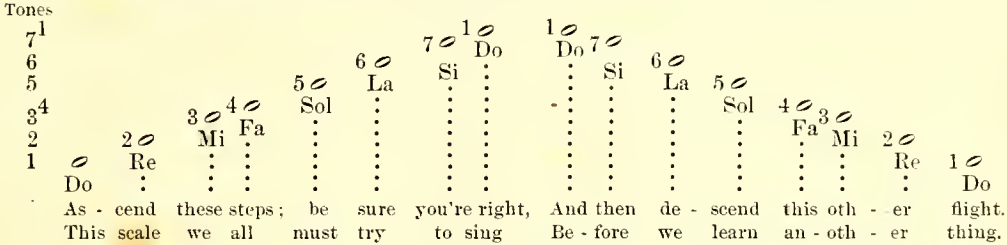
Exercise 53. **To our task we go.** Half and quarter notes and rests. Quadruple measure.

Exercise 54. **Double measure.** Whole measure rest. Half and quarter notes. Two beats to each measure.

Tones.
5
3
2
1
Do do Re re Mi sol Fa mi Mi Re Mi mi Fa fa Mi sol Mi do Re Do
Double measure. Perfect time we're keeping; Higher mounting, Up the scale we're creeping.

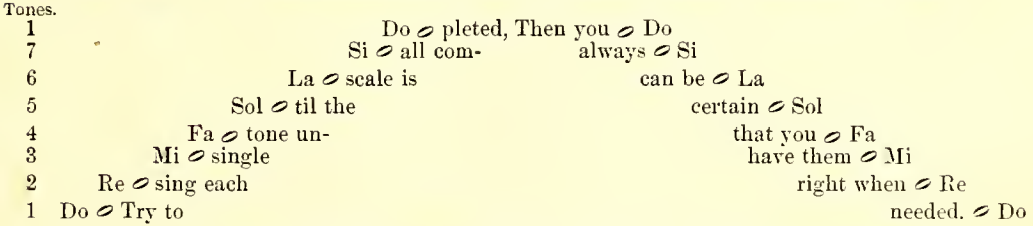
Exercise 55. **March in time.** Round in double measure. Quarter and eighth notes and rests.

Tones.
Part 1.
Part 2.
5
3
2
1
Do do Do do do Sol mi Sol Mi mi Mi mi mi Mi do Mi
March, march, march in time Through the ring. With glad voic - es join; Learn to sing.

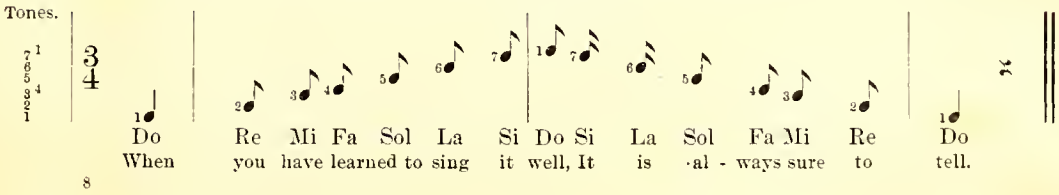
Lesson VII.

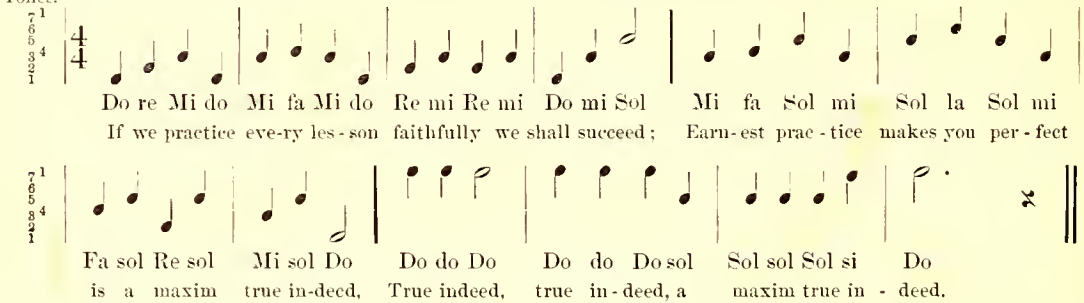
Exercise 76. **Ascend these steps.** Syllables applied to the tones of the diatonic scale.


Tones
Do Re Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do
As - cend these steps; be sure you're right, And then de - scend this oth - er flight.
This scale we all must try to sing Be - fore we learn an - oth - er thing.

Exercise 77. **Try to sing each single tone.** Sing the syllables, numbers and words.

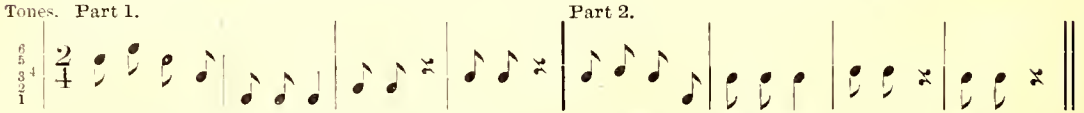


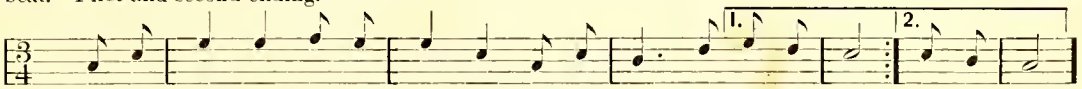
Exercise 78. **When you have learned to sing it well.** Diatonic scale in triple measure.

Exercise 79. If we practice every lesson. Exercise in the skips of the diatonic scale.

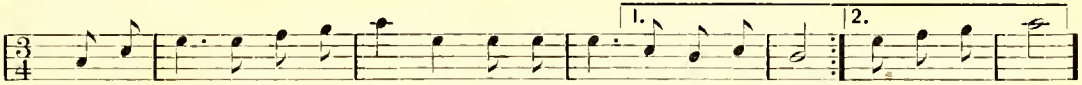

Tones.
Do re Mi do Mi fa Mi do Re mi Re mi Do mi Sol Mi fa Sol mi Sol la Sol mi
If we practice eve-ry les-son faithfully we shall succeed; Earn-est prac-tice makes you per-fect
Fa sol Re sol Mi sol Do Do do Do Do do Do sol Sol sol Sol si Do
is a maxim true in-deed, True indeed, true in-deed, a maxim true in-deed.

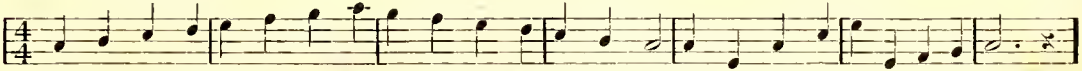
Exercise 80. If we go down below. Skips of the diatonic scale extended downward.

Tones.
Mi mi Do Sol sol Sol Si si Si Do do Do Mi mi Mi do Sol sol Sol do Si si Si si Do
If we go down be-low, Ain't it nice when we rise? Then we'll try another strain And sing the song again.

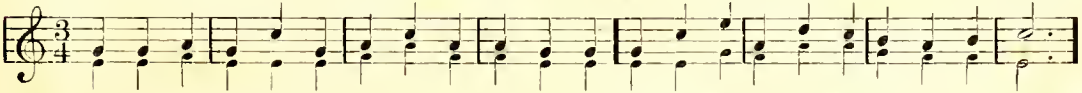
Exercise 81. What you want to do or say. Round. Skips of the diatonic scale.

Tones. Part 1.
Part 2.
Sol la Sol mi Do do Do Re re Mi mi Mi fa Mi do Mi mi Mi Fa fa Mi mi
What you want to do or say, Say it, do it; Trifling precious time away, You will rue it.

Exercise 98. We must persevere. Exercise song in triple measure, commencing with the upward beat. First and second ending.

We must per - se - vere in stud - y, Nev - er tire of les - sons new;
Then when done with pres - ent du - ty, We may oth - er . . . . paths pur - sue.

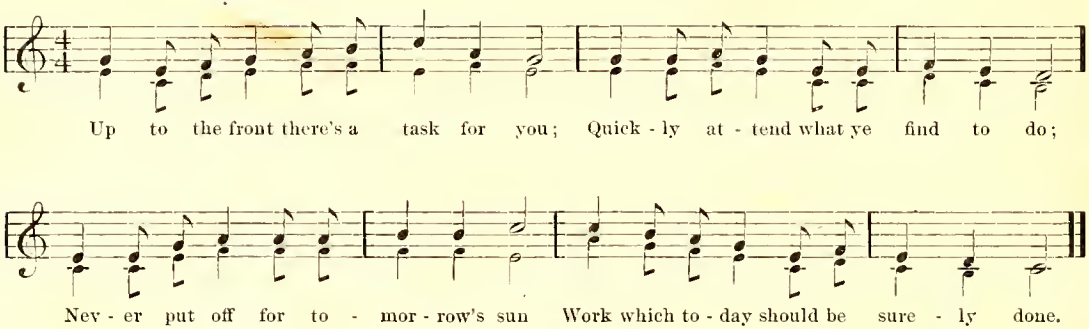
Exercise 99. Lo! the glorious morn. Introducing middle C, the same added line which begins this lesson.

Lo! the glo - rious morn is breaking; See, there comes a brighter sky;
All the na - tions are a - wak - ing, Lib - er - ty's . . . . . the bat - tle cry.

Exercise 100. Every one who will succeed. The intervals between the first and second and fourth and fifth lines are each two steps.

Ev - ery one who will suc-ceed Must be in earn - est and give heed. He must be in earnest and give heed.

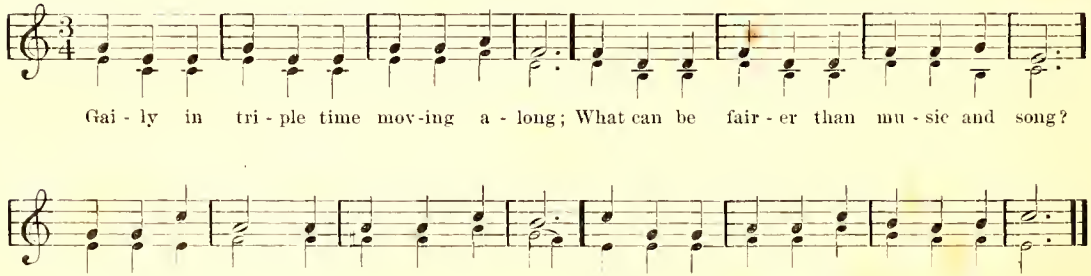
Lesson IX.

Exercise 101. Here by this clef. Song in triple measure. The treble clef placed upon the staff. After the exercise is well learned sing the small notes, and afterward divide the class and sing as a duet.

Here by this clef show the pitch for the fe-male voice. This is the staff for the girls and the boys.

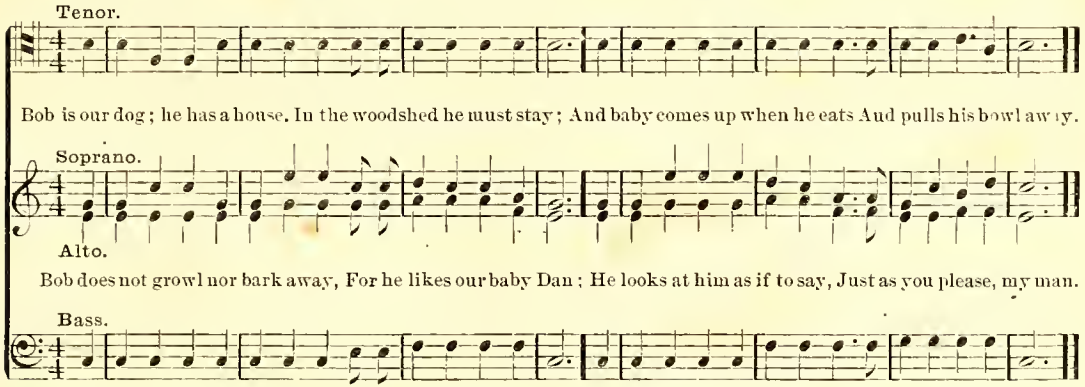
Exercise 102. Up to the front. Song in quadruple measure. Practice the exercise until it can be sung by syllables and words; next practice the small notes; afterward sing as a duet.


Up to the front there's a task for you; Quick - ly at - tend what ye find to do;
Nev - er put off for to - mor - row's sun Work which to - day should be sure - ly done.

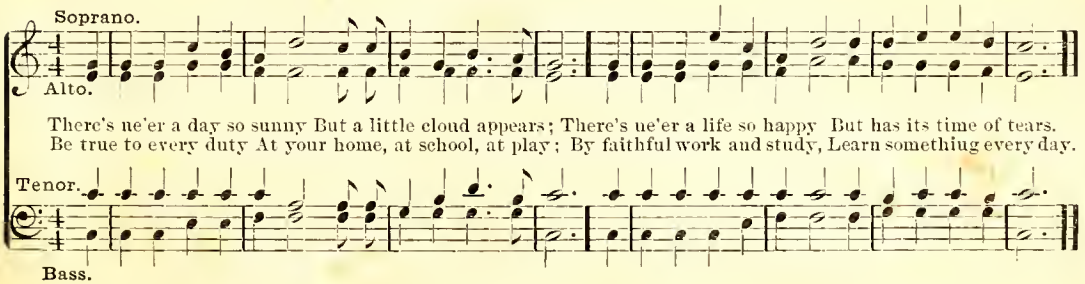
Exercise 103. Gaily in triple time. Song. May be sung as a duet. Triple measure.


Gai - ly in tri - ple time mov - ing a - long; What can be fair - er than mu - sic and song?
Sing - ing in cho - rus, join - ing in glee, Mak - ing the wel - kin ring, hap - py are we.

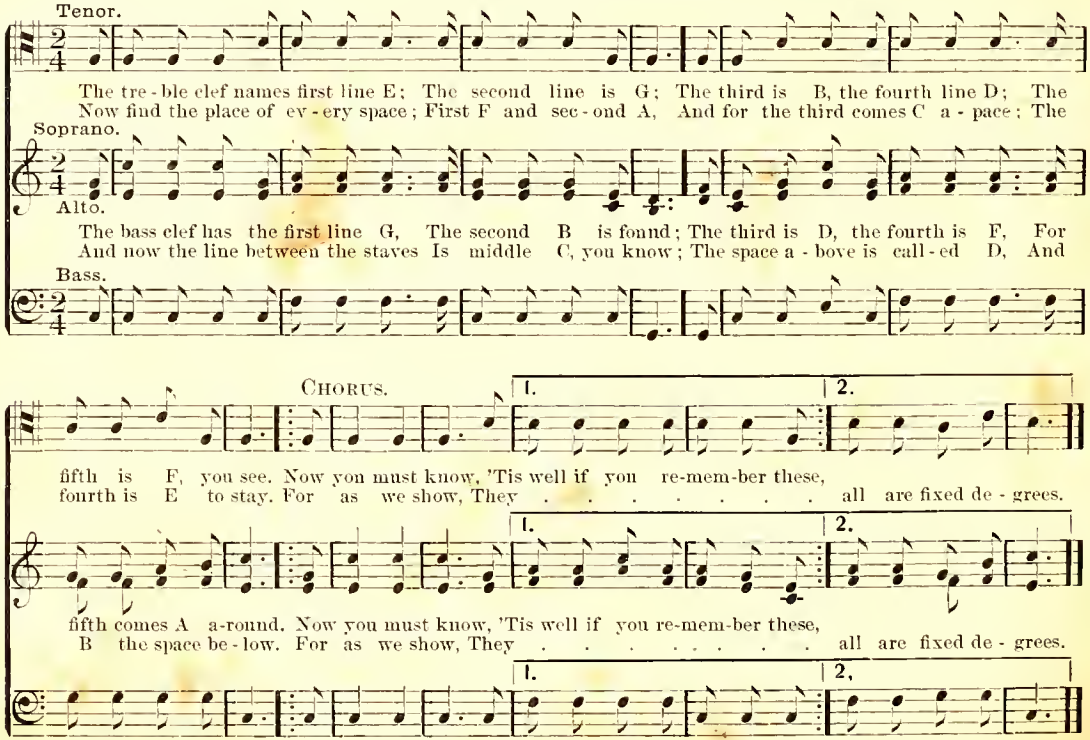
Exercise 104. **Bob is our dog.** Tenor and bass clefs placed upon the staff.


Tenor.
Bob is our dog; he has a house. In the woodshed he must stay; And baby comes up when he eats And pulls his bowl away.
Soprano.
Alto.
Bob does not growl nor bark away, For he likes our baby Dan; He looks at him as if to say, Just as you please, my man.
Bass.
And baby stirs his breakfast up With the cutest little stick, And then he puts it back to Bob, Who eats it very quick.

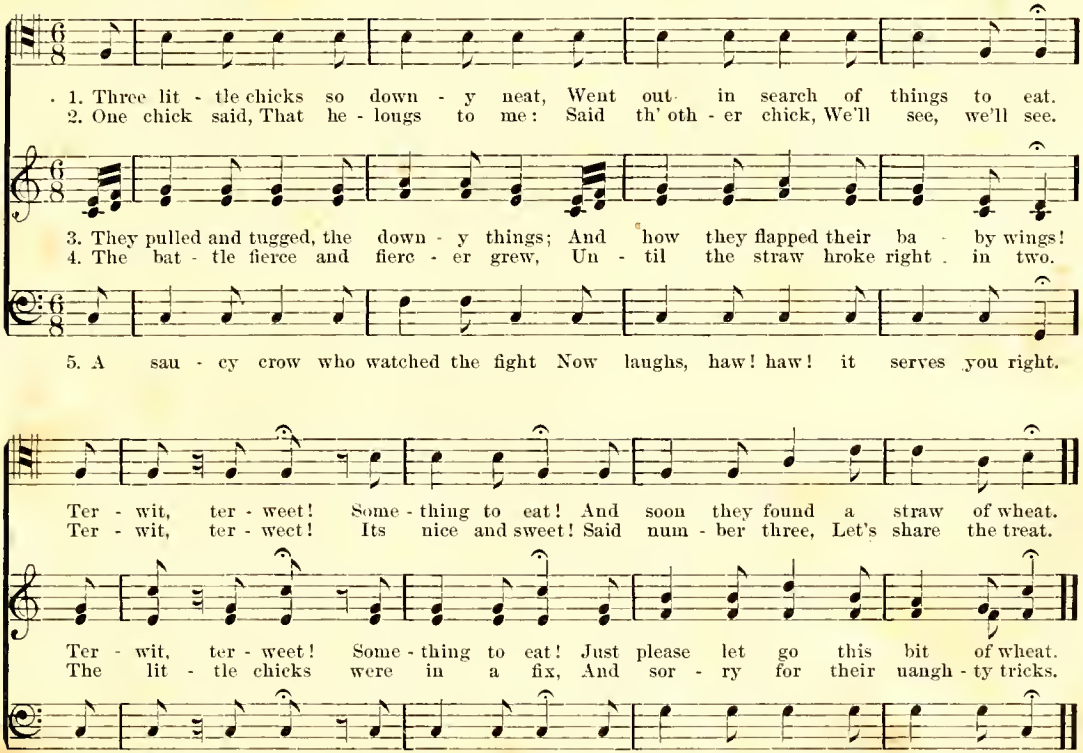
Exercise 105. **There's never a day.** Four-part song written on two staves. Tenor on bass clef.


Soprano.
Alto.
There's ne'er a day so sunny But a little cloud appears; There's ne'er a life so happy But has its time of tears.
Be true to every duty At your home, at school, at play; By faithful work and study, Learn something every day.
Tenor.
Bass.

Lesson X.

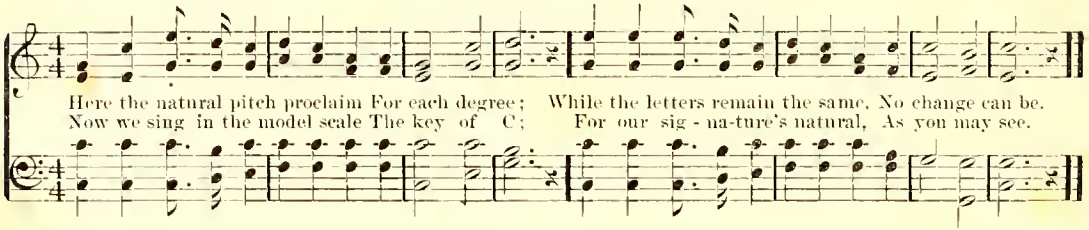
Exercise 106. **The treble clef.** Song of the letters (pitch names) and the degrees of the staff.

Tenor.
The tre - ble clef names first line E; The second line is G; The third is B, the fourth line D; The
Now find the place of ev - ery space; First F and sec - ond A, And for the third comes C a - pace; The
Soprano.
Alto.
The bass clef has the first line G, The second B is found; The third is D, the fourth is F, For
And now the line between the staves Is middle C, you know; The space a - bove is call - ed D, And
Bass.
CHORUS.
1.
2.
fifth is F, you see. Now you must know, 'Tis well if you re-mem-ber these,
fourth is E to stay. For as we show, They . . . . . all are fixed de - grees.
fifth comes A a-round. Now you must know, 'Tis well if you re-mem-ber these,
B the space be - low. For as we show, They . . . . . all are fixed de - grees.

Exercise 107. Three Little Chicks. Four-part song in sextuple measure.

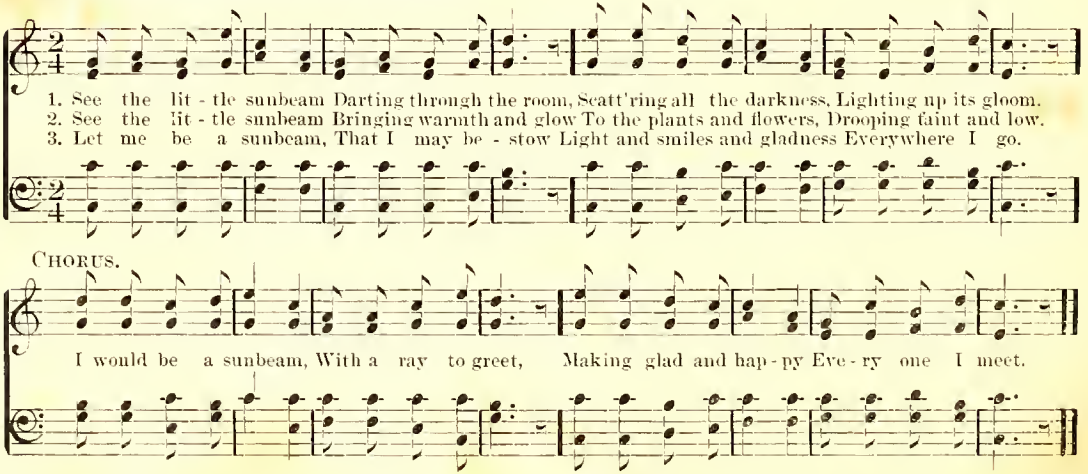

1. Three lit - tle chicks so down - y neat, Went out in search of things to eat.
2. One chick said, That he - longs to me: Said th' oth - er chick, We'll see, we'll see.
3. They pulled and tugged, the down - y things; And how they flapped their ba - by wings!
4. The bat - tle fierce and fierc - er grew, Un - til the straw broke right in two.
5. A sau - cy crow who watched the fight Now laughs, haw! haw! it serves you right.
Ter - wit, ter - weet! Some - thing to eat! And soon they found a straw of wheat.
Ter - wit, ter - weet! Its nice and sweet! Said num - ber three, Let's share the treat.
Ter - wit, ter - weet! Some - thing to eat! Just please let go this bit of wheat.
The lit - tle chicks were in a fix, And sor - ry for their uangh - ty tricks.
He snatched the prize he - fore their eyes, And o'er the hill a - way he flies.

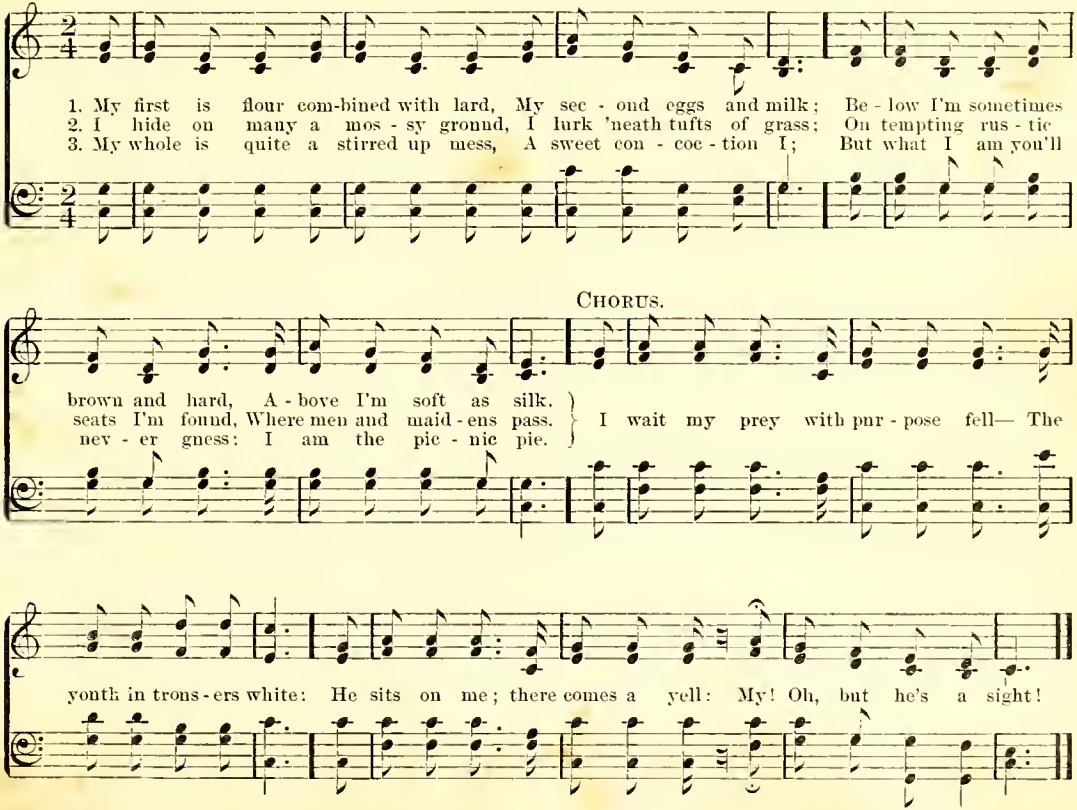
Lesson XI.

Exercise 108. Here the natural pitch proclaim. Song of the natural key in quadruple measure.

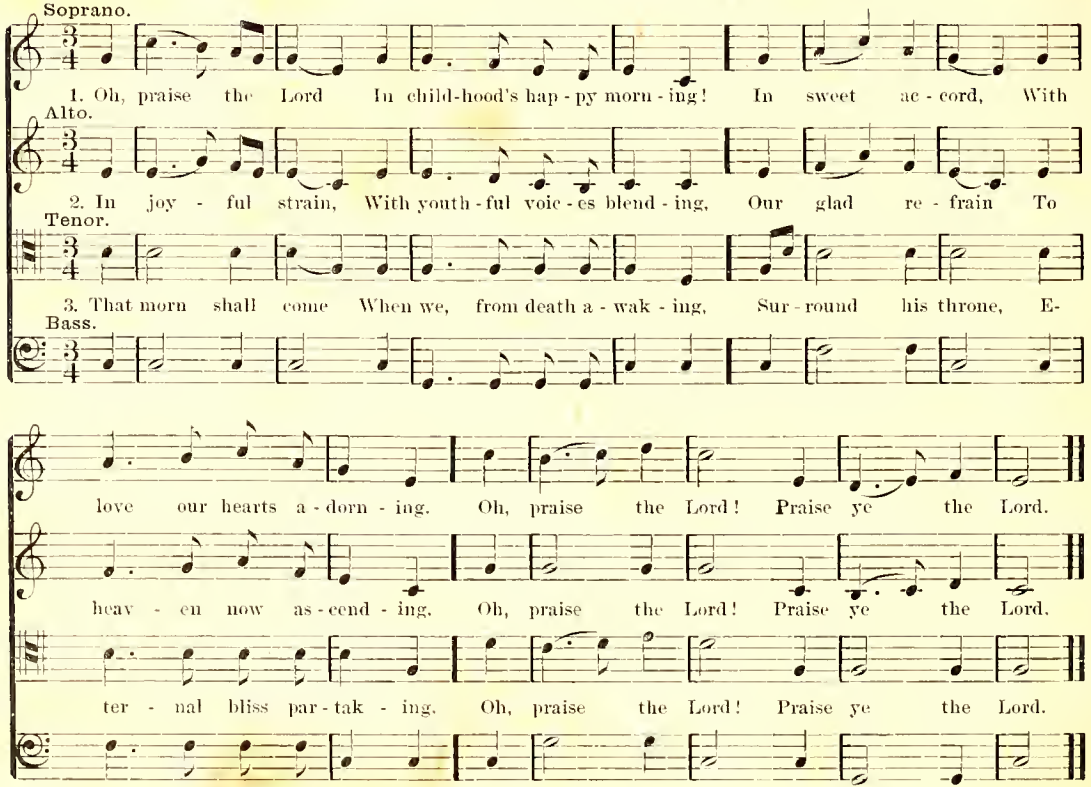

Here the natural pitch proclaim For each degree; While the letters remain the same, No change can be.
Now we sing in the model scale The key of C; For our sig - na-ture's natural, As you may see.

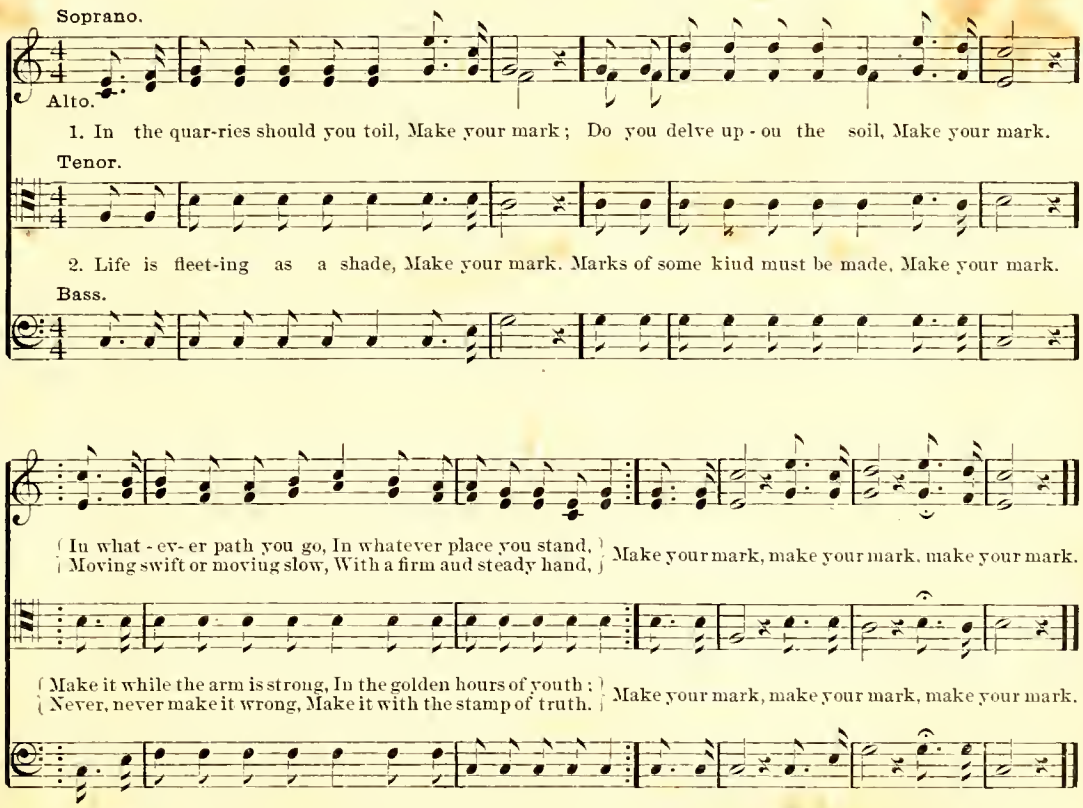
Exercise 109. See the Little Sunbeam.


1. See the lit - tle sunbeam Darting through the room, Scatt'ring all the darkness, Lighting up its gloom.
2. See the lit - tle sunbeam Bringing warmth and glow To the plants and flowers, Drooping faint and low.
3. Let me be a sunbeam, That I may be - stow Light and smiles and gladness Everywhere I go.
CHORUS.
I would be a sunbeam, With a ray to greet, Making glad and hap - py Eve - ry one I meet.

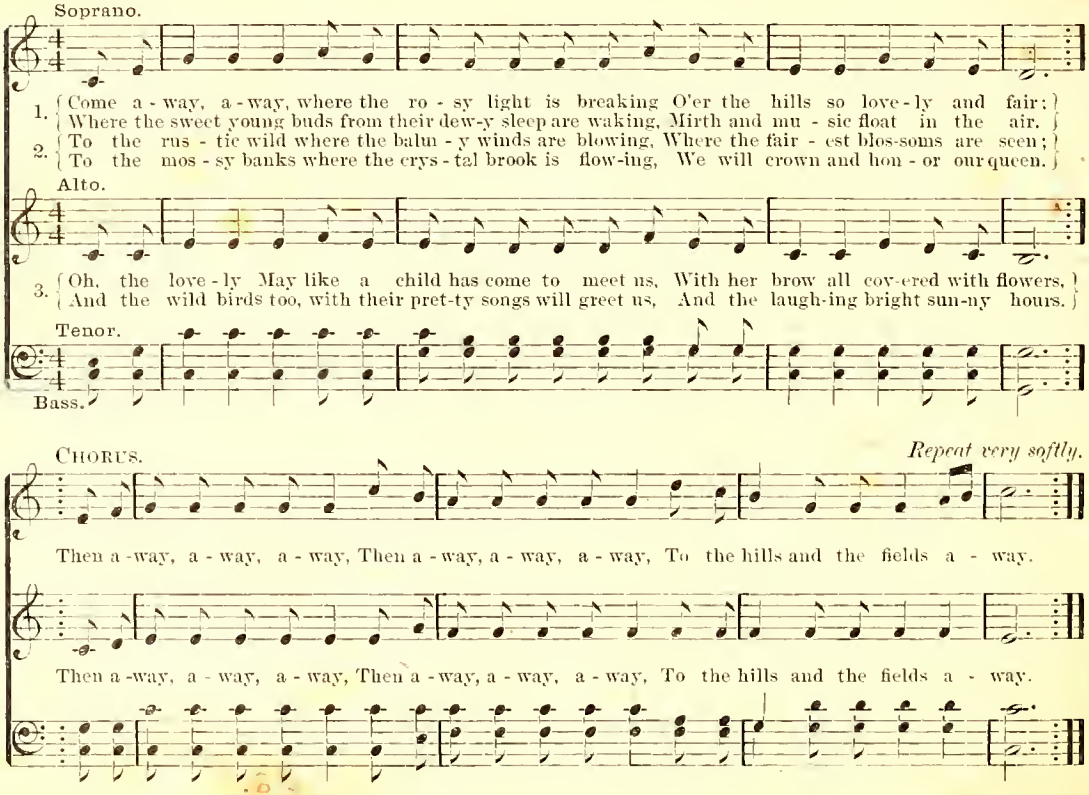
Exercise 110. The Picnic Pie. Glee and chorus.

1. My first is flour com-bined with lard, My sec - ond eggs and milk; Be - low I'm sometimes
2. I hide on many a mos - sy ground, I lurk 'neath tufts of grass; On tempting rus - tic
3. My whole is quite a stirred up mess, A sweet con - coc - tion I; But what I am you'll
Chorus.
brown and hard, A - bove I'm soft as silk.
seats I'm found, Where men and maid - ens pass.
nev - er guess: I am the pic - nic pie.
I wait my prey with pur - pose fell— The
youth in trous - ers white: He sits on me; there comes a yell: My! Oh, but he's a sight!

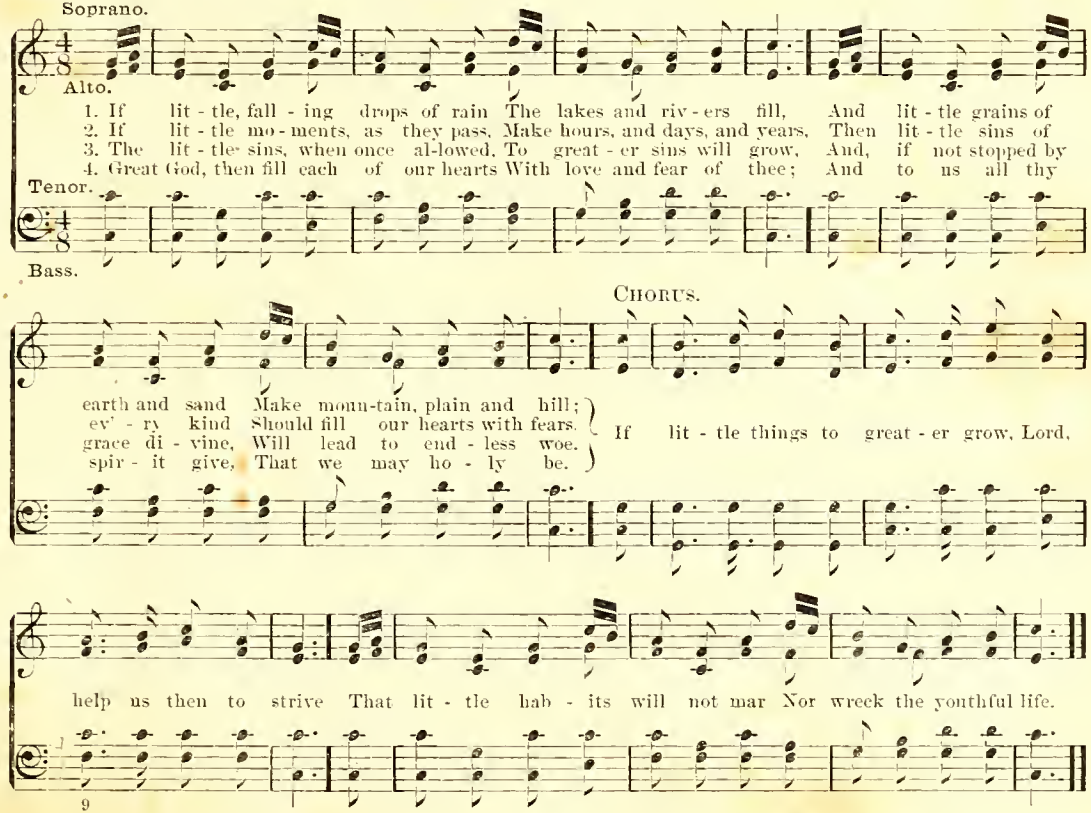
Lesson XII.

Exercise III. Oh, Praise the Lord! Classification of the voices. Soprano, alto, tenor, bass.

Soprano.
1. Oh, praise the Lord In child-hood's hap - py morn - ing! In sweet ac - cord, With
Alto.
2. In joy - ful strain, With youth - ful voic - es blend - ing, Our glad re - frain To
Tenor.
3. That morn shall come When we, from death a - wak - ing, Sur - round his throne, E-
Bass.
love our hearts a - dorn - ing. Oh, praise the Lord! Praise ye the Lord.
heav - en now as - cend - ing. Oh, praise the Lord! Praise ye the Lord.
ter - nal bliss par - tak - ing. Oh, praise the Lord! Praise ye the Lord.

Exercise 112. Make your Mark. Soprano and alto on one staff, tenor and bass on separate staves.

Soprano.
Alto.
1. In the quar-ries should you toil, Make your mark; Do you delve up - on the soil, Make your mark.
Tenor.
2. Life is fleet-ing as a shade, Make your mark. Marks of some kind must be made, Make your mark.
Bass.
In what - ev- er path you go, In whatever place you stand,
Moving swift or moving slow, With a firm and steady hand,
Make your mark, make your mark, make your mark.
Make it while the arm is strong, In the golden hours of youth;
Never, never make it wrong, Make it with the stamp of truth.
Make your mark, make your mark, make your mark.

Exercise 113. Come Away. Soprano and alto on separate staves. Tenor and bass together on the lower staff.

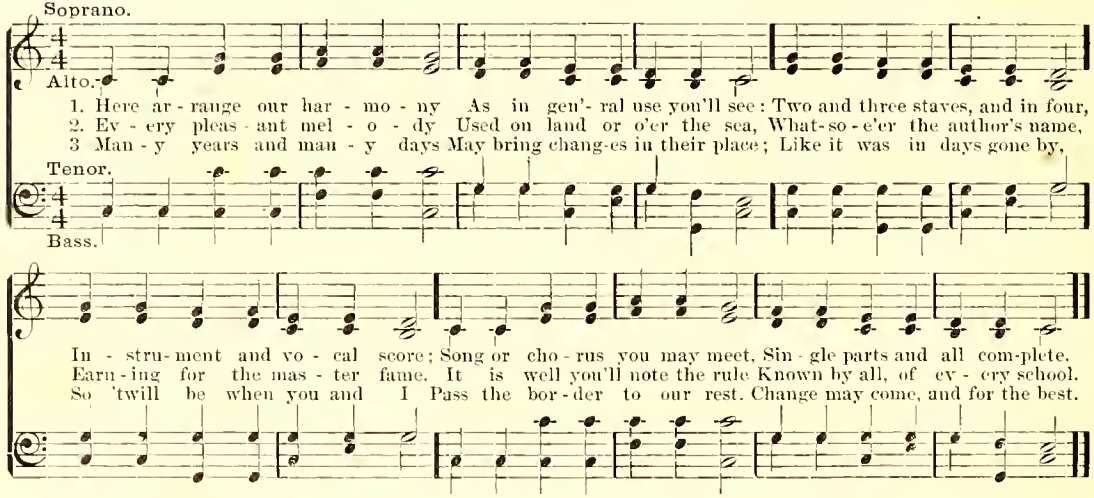

Soprano.
1. Come a - way, a - way, where the ro - sy light is breaking O'er the hills so love - ly and fair;
Where the sweet young buds from their dew-y sleep are waking, Mirth and mu - sic float in the air.
2. To the rus - tic wild where the balm - y winds are blowing, Where the fair - est blos-soms are seen;
To the mos - sy banks where the crys - tal brook is flow-ing, We will crown and hon - or our queen.
Alto.
3. Oh, the love - ly May like a child has come to meet us, With her brow all cov-ered with flowers,
And the wild birds too, with their pret-ty songs will greet us, And the laugh-ing bright sun-ny hours.
Tenor.
Bass.
CHORUS.
Repeat very softly.
Then a -way, a - way, a - way, Then a - way, a - way, a - way, To the hills and the fields a - way.
Then a -way, a - way, a - way, Then a - way, a - way, a - way, To the hills and the fields a - way.

Exercise 114. Little Things. Soprano and alto on the upper staff; tenor and bass on the lower.

Soprano.
Alto.
1. If lit - tle, fall - ing drops of rain The lakes and riv - ers fill, And lit - tle grains of
2. If lit - tle mo - ments, as they pass, Make hours, and days, and years, Then lit - tle sins of
3. The lit - tle sins, when once al-lowed, To great - er sins will grow, And, if not stopped by
4. Great God, then fill each of our hearts With love and fear of thee; And to us all thy
Tenor.
Bass.
CHORUS.
earth and sand Make moun-tain, plain and hill;
ev' - ry kind Should fill our hearts with fears.
grace di - vine, Will lead to end - less woe.
spir - it give, That we may ho - ly be.
If lit - tle things to great - er grow, Lord,
help us then to strive That lit - tle hab - its will not mar Nor wreck the youthful life.

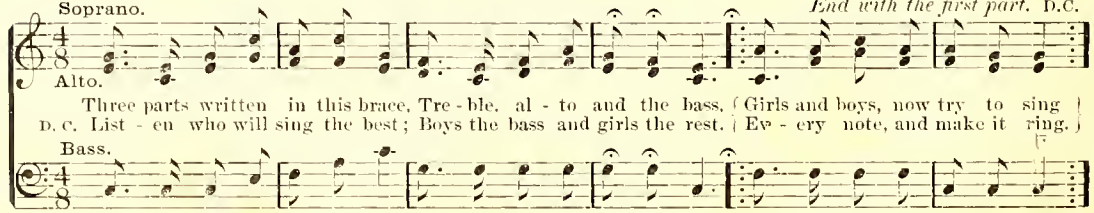
Lesson XIII.

Arrangement of Harmony. Showing the usual arrangement for both voice and instrument in each score.

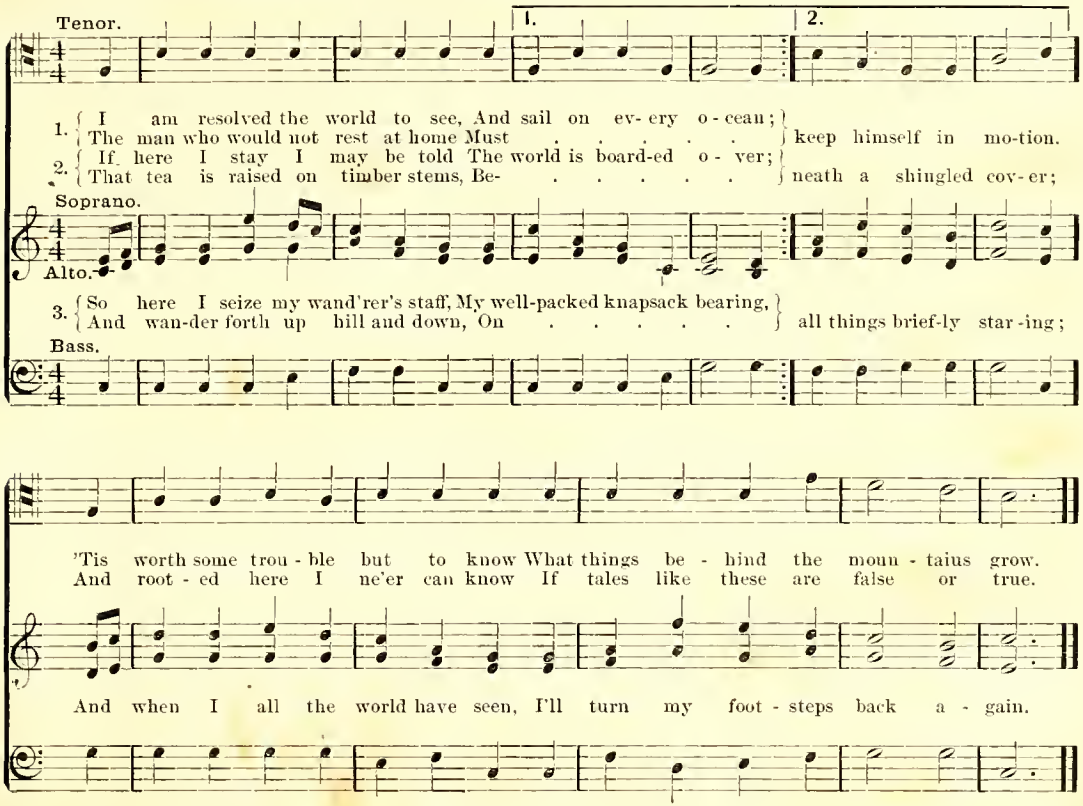
Exercise 115. Here arrange our harmony. Four-part harmony as usually arranged on two staves.


Soprano.
Alto.
1. Here ar - range our har - mo - ny As in gen'- ral use you'll see: Two and three staves, and in four,
2. Ev - ery pleas - ant mel - o - dy Used on land or o'er the sea, What-so - e'er the author's name,
3 Man - y years and man - y days May bring chang-es in their place; Like it was in days gone by,
Tenor.
Bass.
In - stru - ment and vo - cal score; Song or cho - rus you may meet, Sin - gle parts and all com-plete.
Earn - ing for the mas - ter fame. It is well you'll note the rule Known by all, of ev - ery school.
So 'twill be when you and I Pass the bor - der to our rest. Change may come, and for the best.

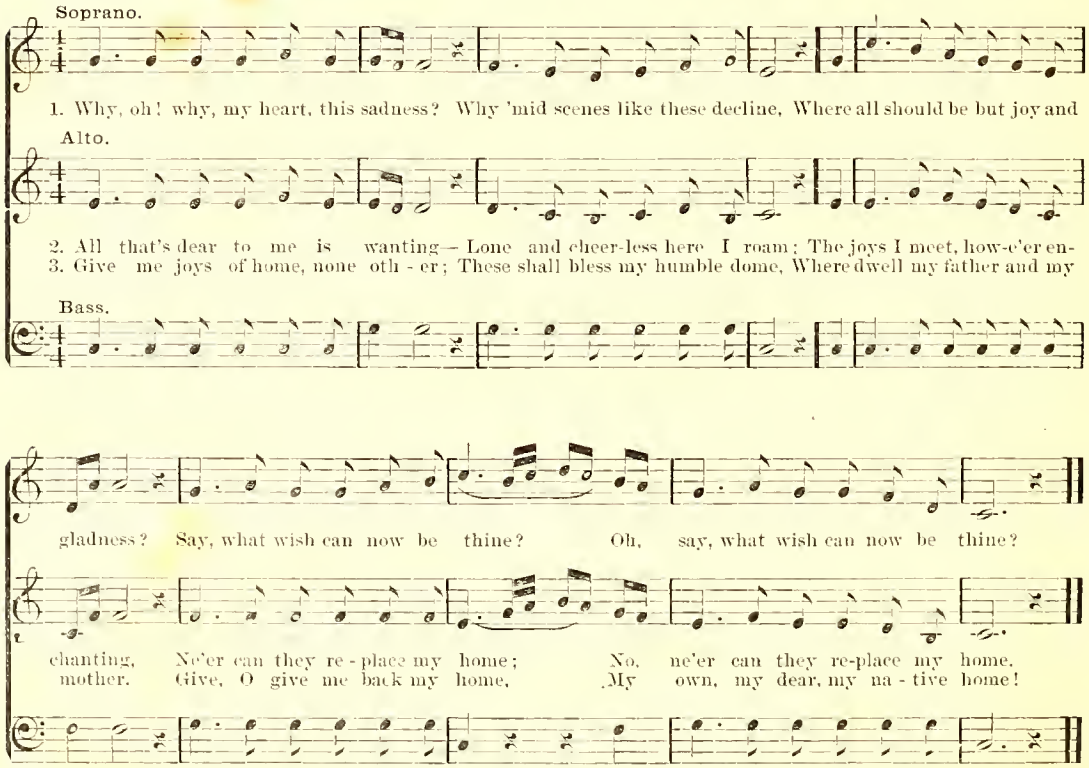
Exercise 116. Three parts written in a brace. Three-part harmony written on two staves.


Soprano.
End with the first part. D.C.
Alto.
Three parts written in this brace, Tre - ble, al - to and the bass, (Girls and boys, now try to sing)
D. C. List - en who will sing the best; Boys the bass and girls the rest. (Ev - ery note, and make it ring.)
Bass.

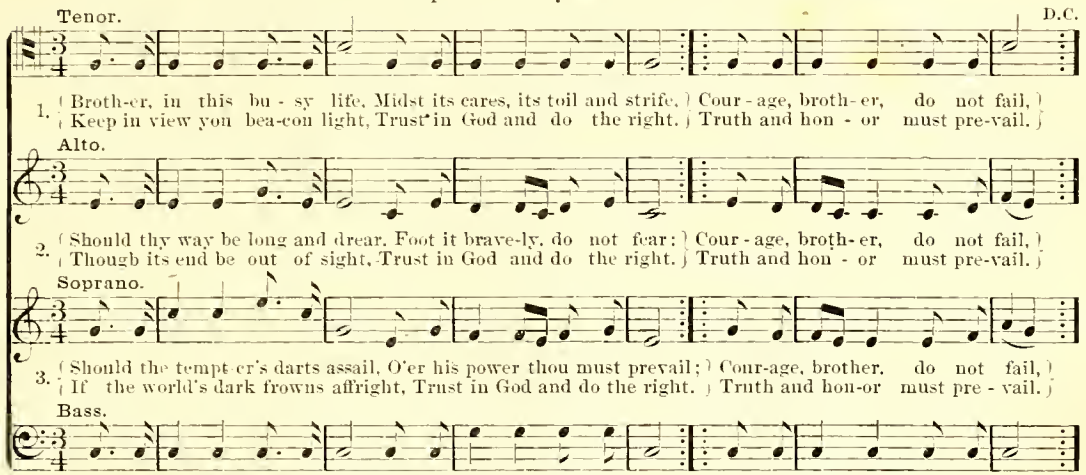
Exercise 117. I am Resolved. Four-part harmony as usually arranged on a score of three staves.


Tenor.
1.
I am resolved the world to see, And sail on ev- ery o - ceau;
The man who would not rest at home Must . . . . . keep himself in mo-tion.
2.
If here I stay I may be told The world is board-ed o - ver;
That tea is raised on timber stems, Be- . . . . . neath a shingled cov- er;
Soprano.
Alto.
3.
So here I seize my wand'rer's staff, My well-packed knapsack bearing,
And wan-der forth up hill and down, On . . . . . all things brief-ly star -ing;
Bass.
'Tis worth some trou - ble but to know What things be - hind the moun - tains grow.
And root - ed here I ne'er can know If tales like these are false or true.
And when I all the world have seen, I'll turn my foot - steps back a - gain.

Exercise 118. Why, oh! why, my Heart, this Sadness? Three-part harmony written on three staves.

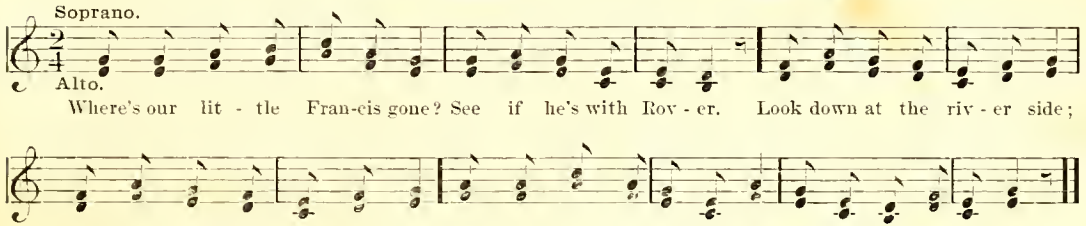

Soprano.
1. Why, oh! why, my heart, this sadness? Why 'mid scenes like these decline, Where all should be but joy and
Alto.
2. All that's dear to me is wanting— Lone and cheer-less here I roam; The joys I meet, how-e'er en-
3. Give me joys of home, none oth - er; These shall bless my humble dome, Where dwell my father and my
Bass.
gladness? Say, what wish can now be thine? Oh, say, what wish can now be thine?
chanting, Ne'er can they re - place my home; No, ne'er can they re-place my home.
mother. Give, O give me back my home, My own, my dear, my na - tive home!

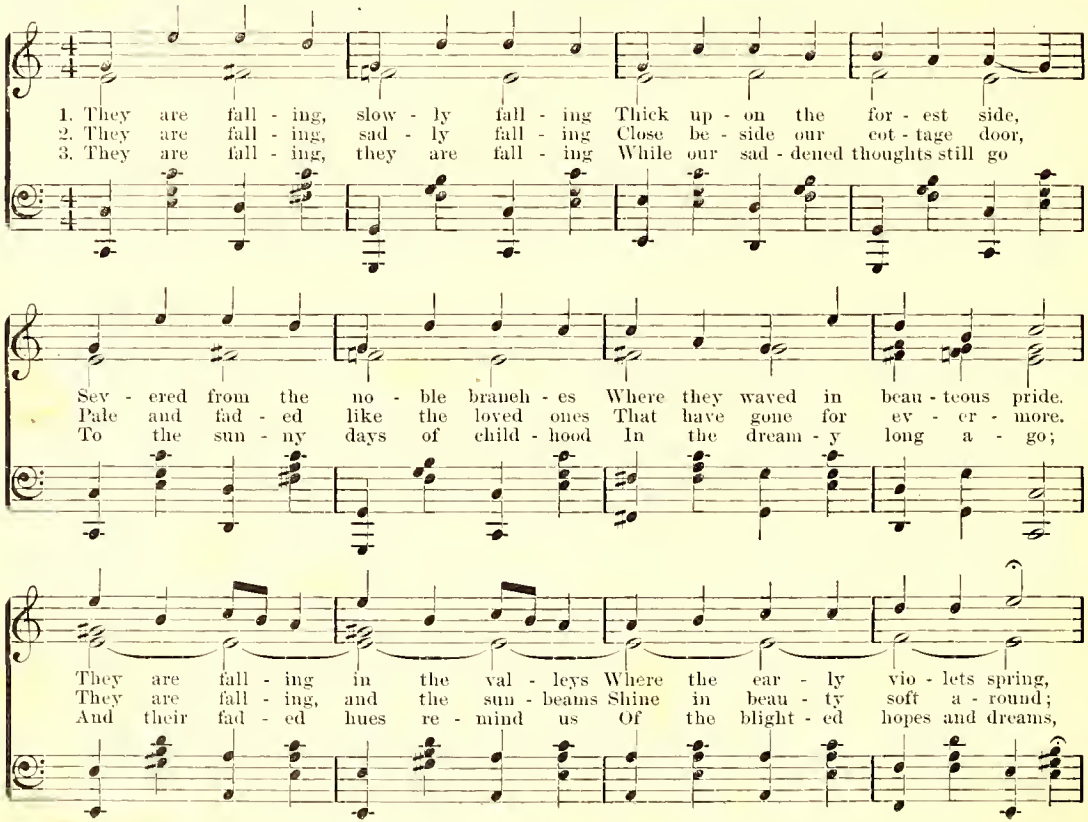
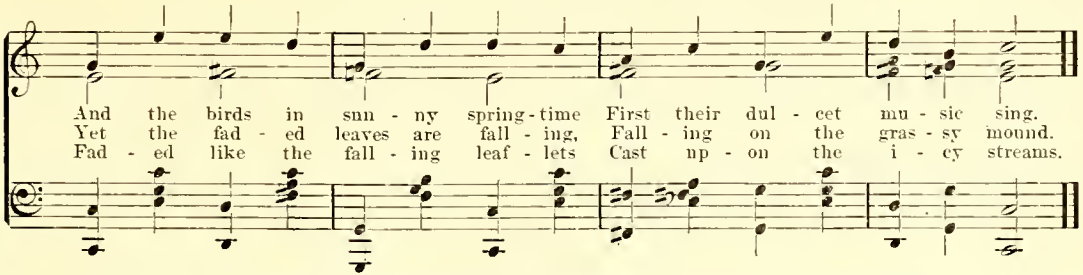
Exercise 119. Trust in God. Four-part harmony written on a score of four staves.


Tenor.
D.C.
1. Broth-er, in this bu - sy life, Midst its cares, its toil and strife, Cour - age, broth - er, do not fail,
Keep in view yon bea-con light, Trust in God and do the right. Truth and hon - or must pre-vail.
Alto.
2. Should thy way be long and drear, Foot it brave-ly, do not fear: Cour - age, broth - er, do not fail,
Though its end be out of sight, Trust in God and do the right. Truth and hon - or must pre-vail.
Soprano.
3. Should the tempt-er's darts assail, O'er his power thou must prevail; Cour-age, brother, do not fail,
If the world's dark frowns affright, Trust in God and do the right. Truth and hon-or must pre - vail.
Bass.

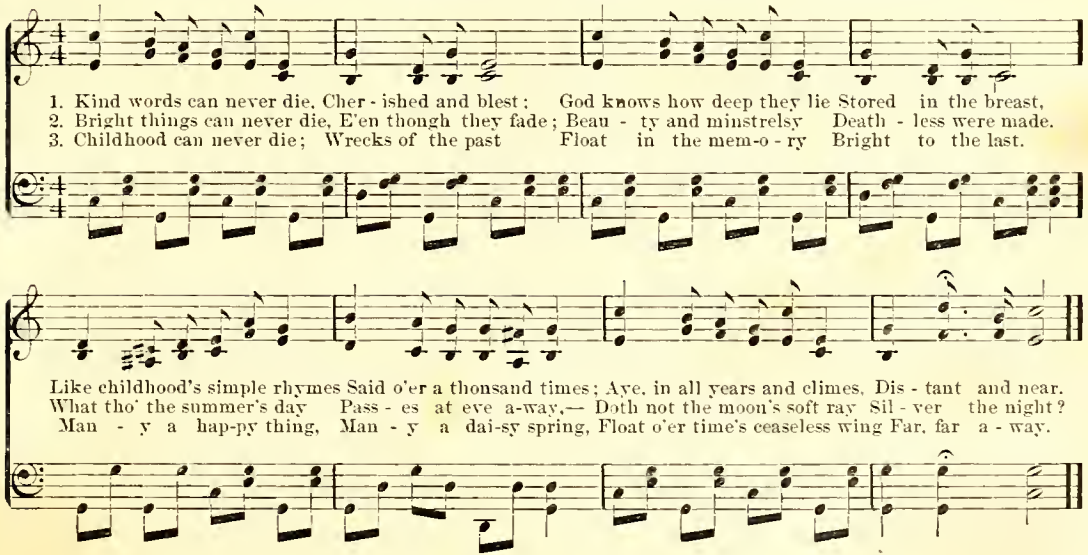
D.C. Though thy path be dark as night, Trust in God and do the right.

Exercise 120. Where's our Little Francis? Duet written on a single staff.

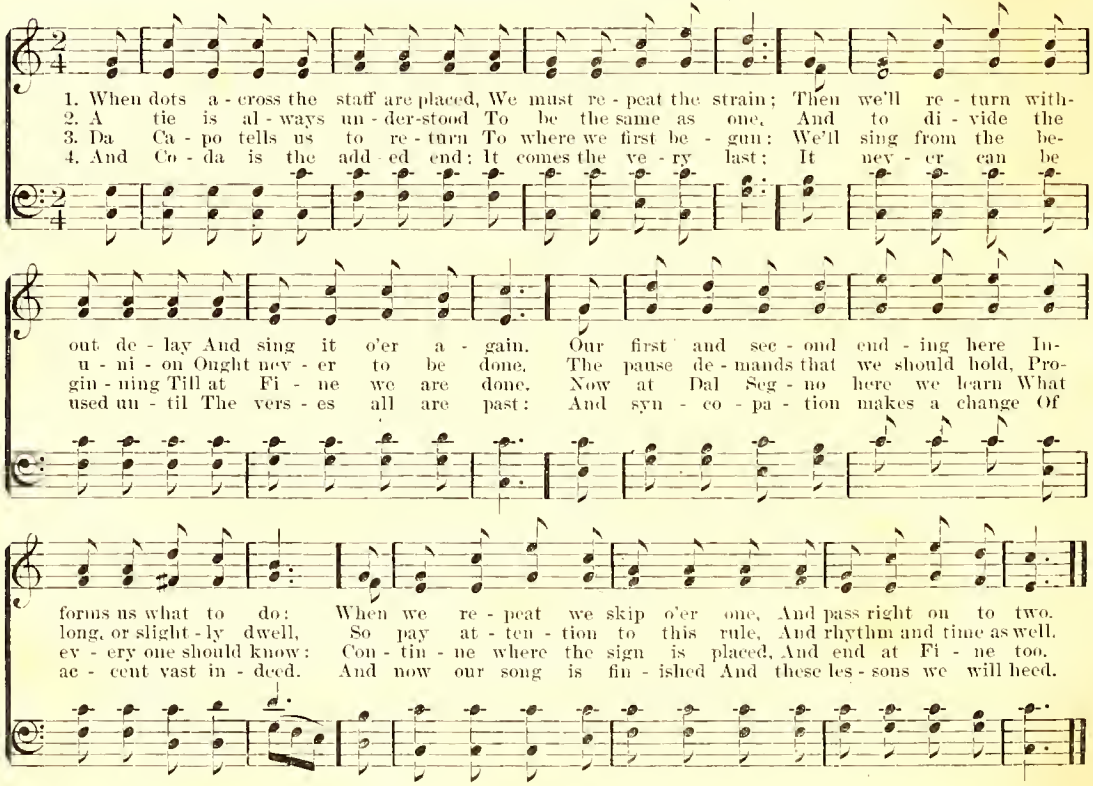

Soprano.
Alto.
Where's our lit - tle Fran-cis gone? See if he's with Rov - er. Look down at the riv - er side;
Or per - haps he's off to hide, Play - ing pranks in boy - ish pride, Romping in the clo - ver.

Exercise 121. Falling Leaves. Solo and instrumental accompaniment.

1. They are fall - ing, slow - ly fall - ing Thick up - on the for - est side,
2. They are fall - ing, sad - ly fall - ing Close be - side our cot - tage door,
3. They are fall - ing, they are fall - ing While our sad - dened thoughts still go
Sev - ered from the no - ble branch - es Where they waved in beau - teous pride.
Pale and fad - ed like the loved ones That have gone for ev - er - more.
To the sun - ny days of child - hood In the dream - y long a - go;
They are fall - ing in the val - leys Where the ear - ly vio - lets spring,
They are fall - ing, and the sun - beams Shine in beau - ty soft a - round;
And their fad - ed hues re - mind us Of the blight - ed hopes and dreams,

And the birds in sun - ny spring - time First their dul - cet mu - sic sing.
Yet the fad - ed leaves are fall - ing, Fall - ing on the gras - sy mound.
Fad - ed like the fall - ing leaf - lets Cast up - on the i - cy streams.

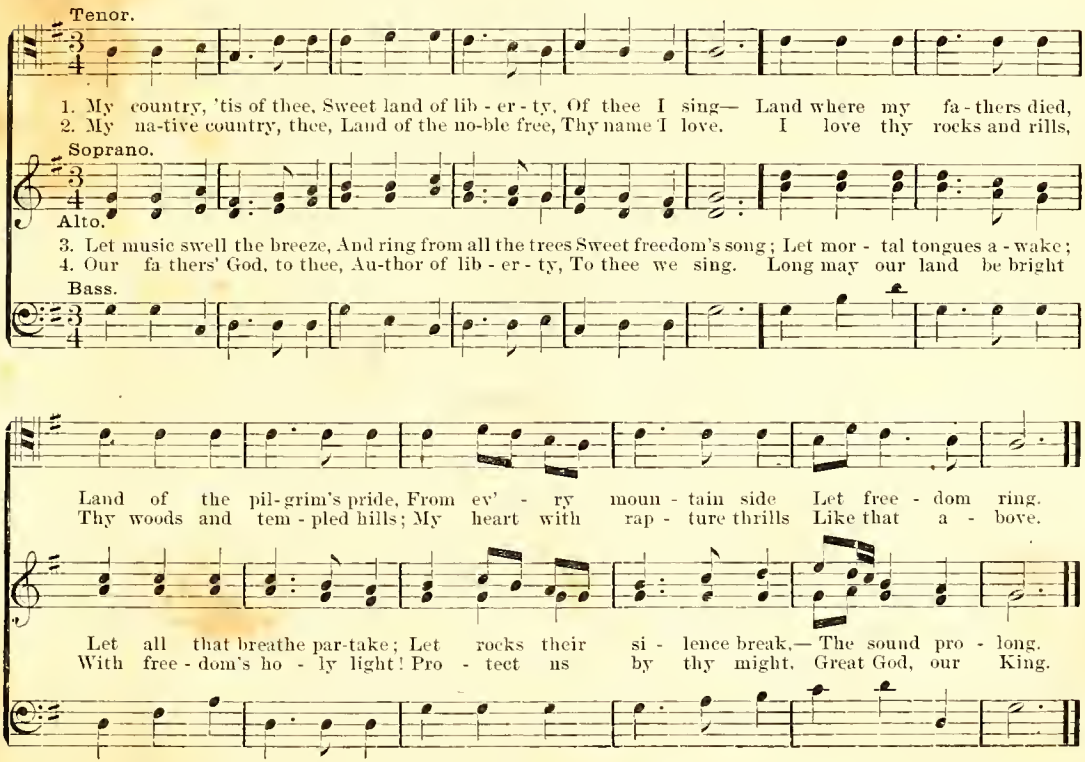
Exercise 122. Kind Words can Never Die. Duet and instrumental accompaniment.

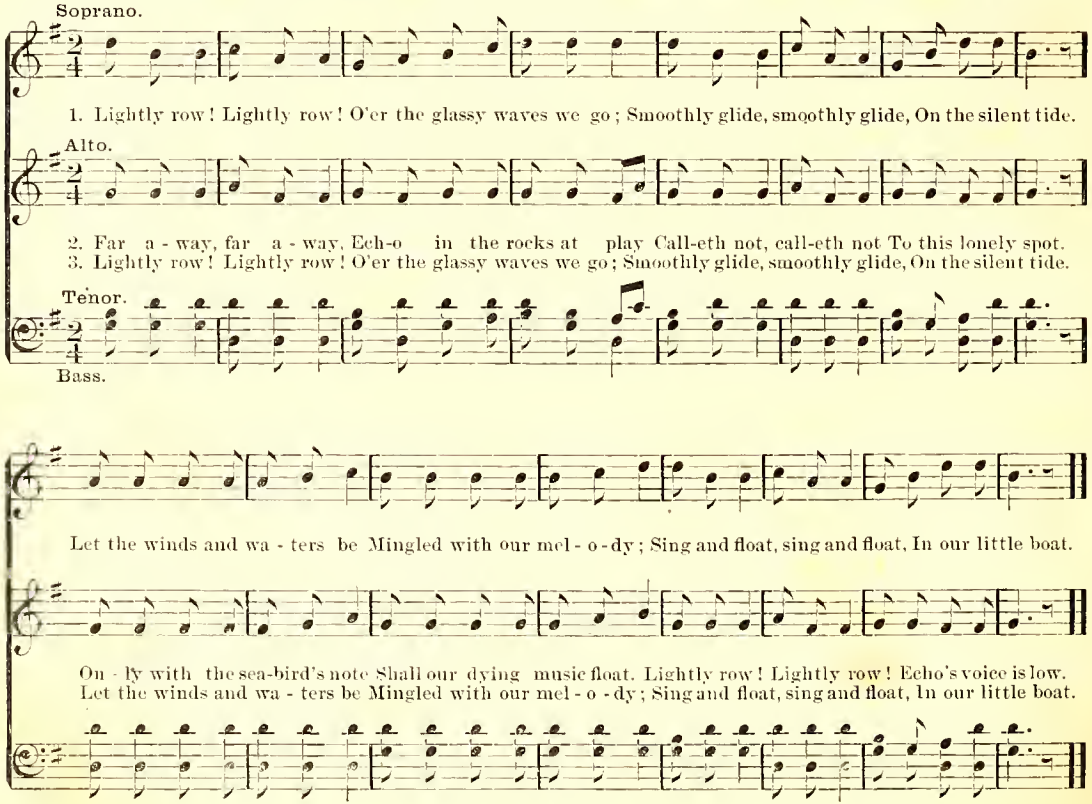

1. Kind words can never die, Cher - ished and blest; God knows how deep they lie Stored in the breast,
2. Bright things can never die, E'en though they fade; Beau - ty and minstrelsy Death - less were made.
3. Childhood can never die; Wrecks of the past Float in the mem-o - ry Bright to the last.
Like childhood's simple rhymes Said o'er a thousand times; Aye, in all years and climes, Dis - tant and near.
What tho' the summer's day Pass - es at eve a-way,— Doth not the moon's soft ray Sil - ver the night?
Man - y a hap-py thing, Man - y a dai-sy spring, Float o'er time's ceaseless wing Far, far a - way.

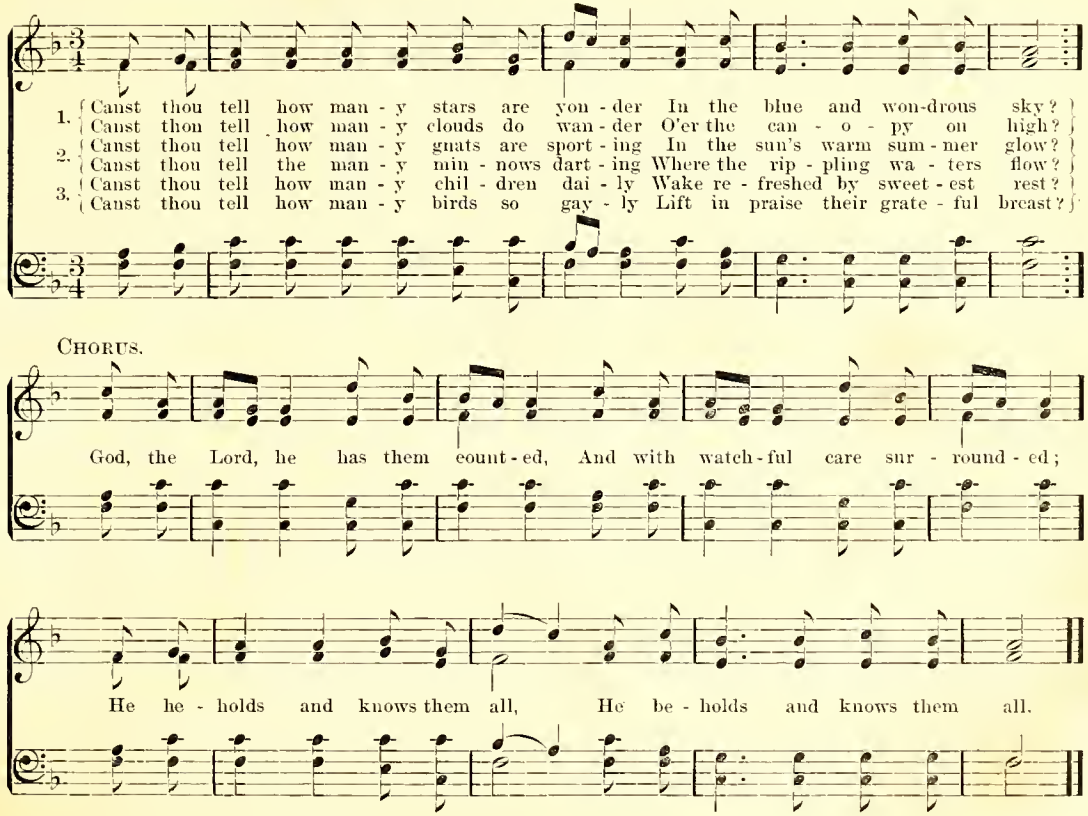
Lessons XIV and XV.

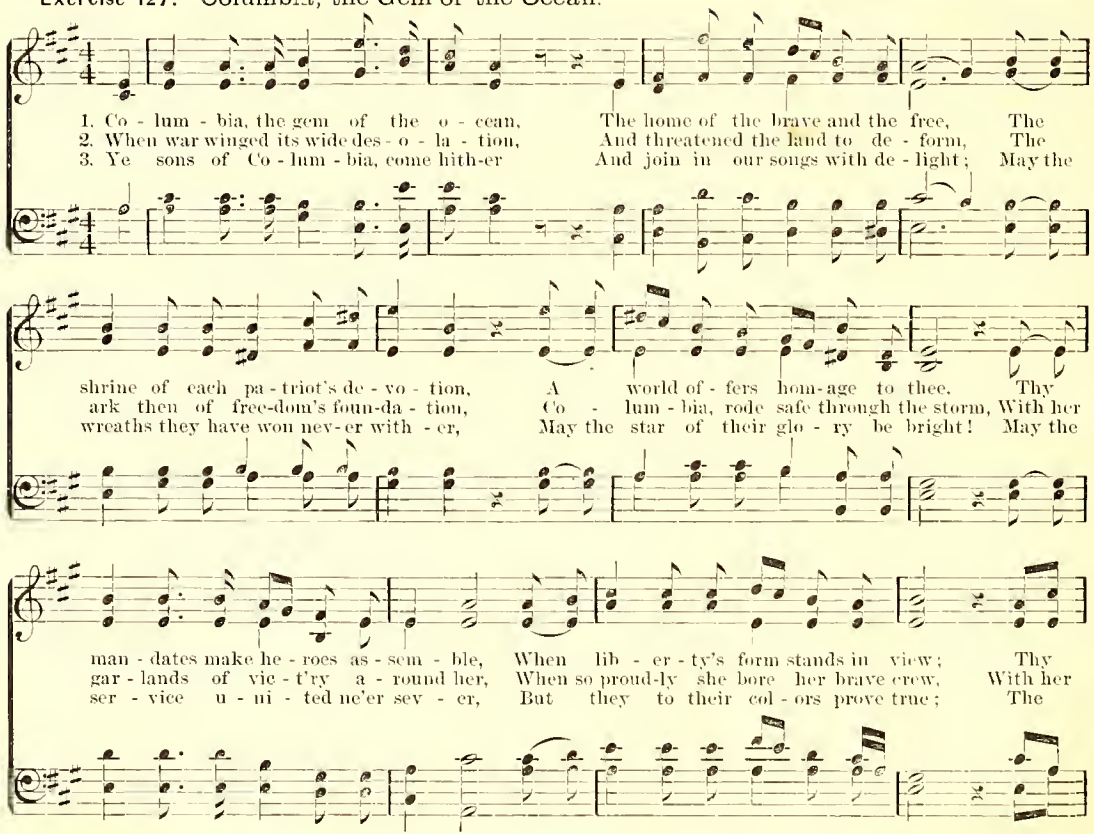
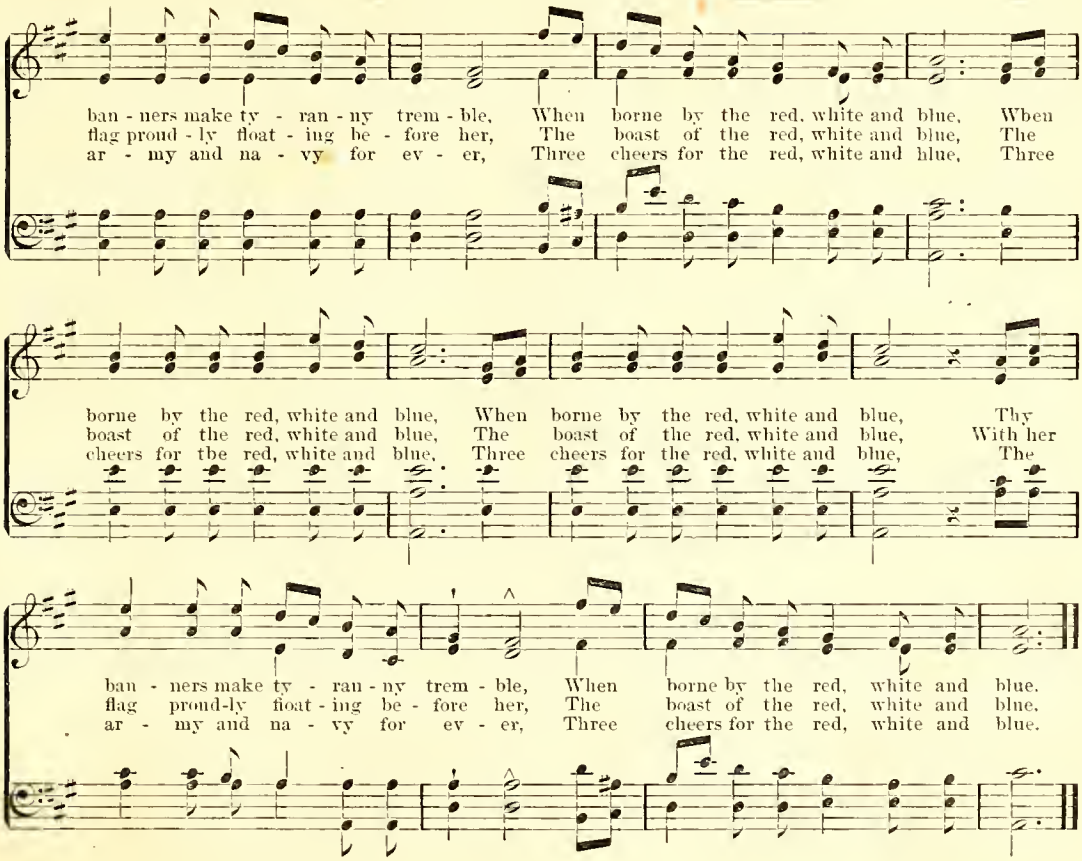
Exercise 123. When dots across the staff are placed. Song of Lessons XIV and XV.

1. When dots a - cross the staff are placed, We must re - peat the strain; Then we'll re - turn with-
2. A tie is al - ways un - der-stood To be the same as one, And to di - vide the
3. Da Ca - po tells us to re - turn To where we first be - gun: We'll sing from the be-
4. And Co - da is the add - ed end: It comes the ve - ry last: It nev - er can be
out de - lay And sing it o'er a - gain. Our first and sec - ond end - ing here In-
u - ni - on Ought nev - er to be done. The pause de - mands that we should hold, Pro-
gin - ning Till at Fi - ne we are done. Now at Dal Seg - no here we learn What
used un - til The vers - es all are past: And syn - co - pa - tion makes a change Of
forms us what to do: When we re - peat we skip o'er one, And pass right on to two.
long, or slight - ly dwell, So pay at - ten - tion to this rule, And rhythm and time as well.
ev - ery one should know: Con - tin - ue where the sign is placed, And end at Fi - ne too.
ac - cent vast in - deed. And now our song is fin - ished And these les - sons we will heed.

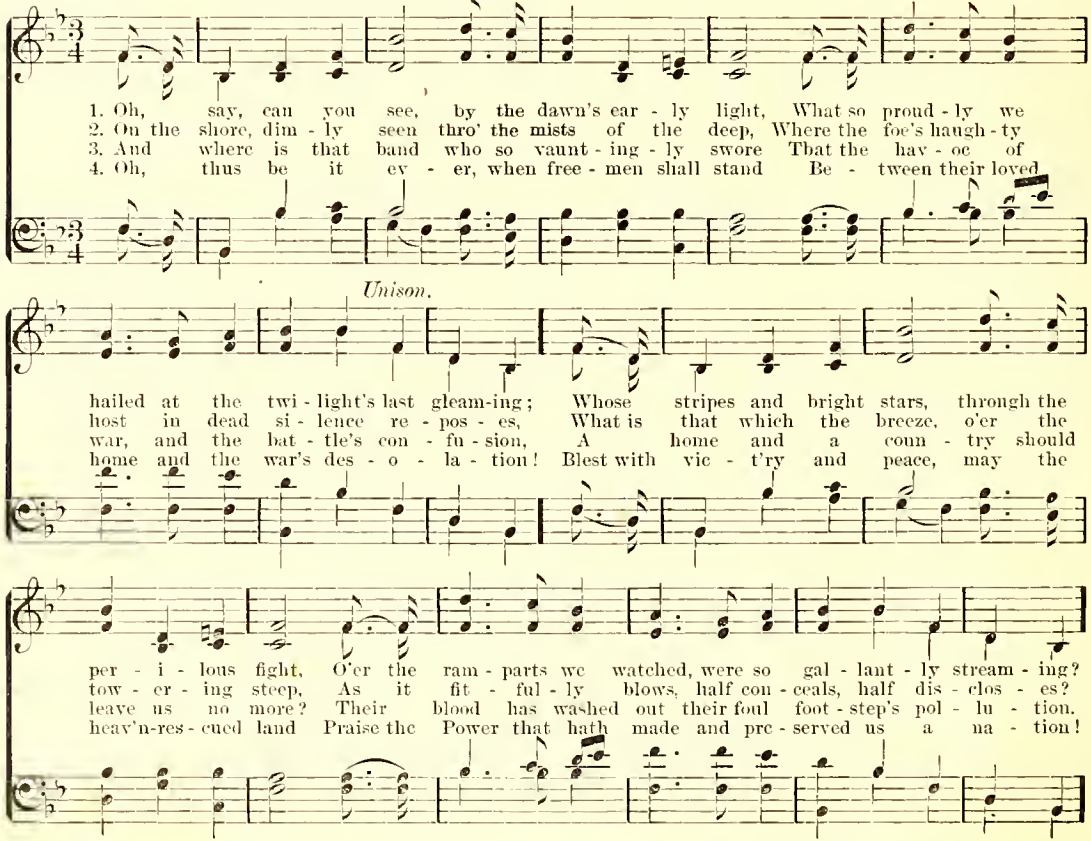
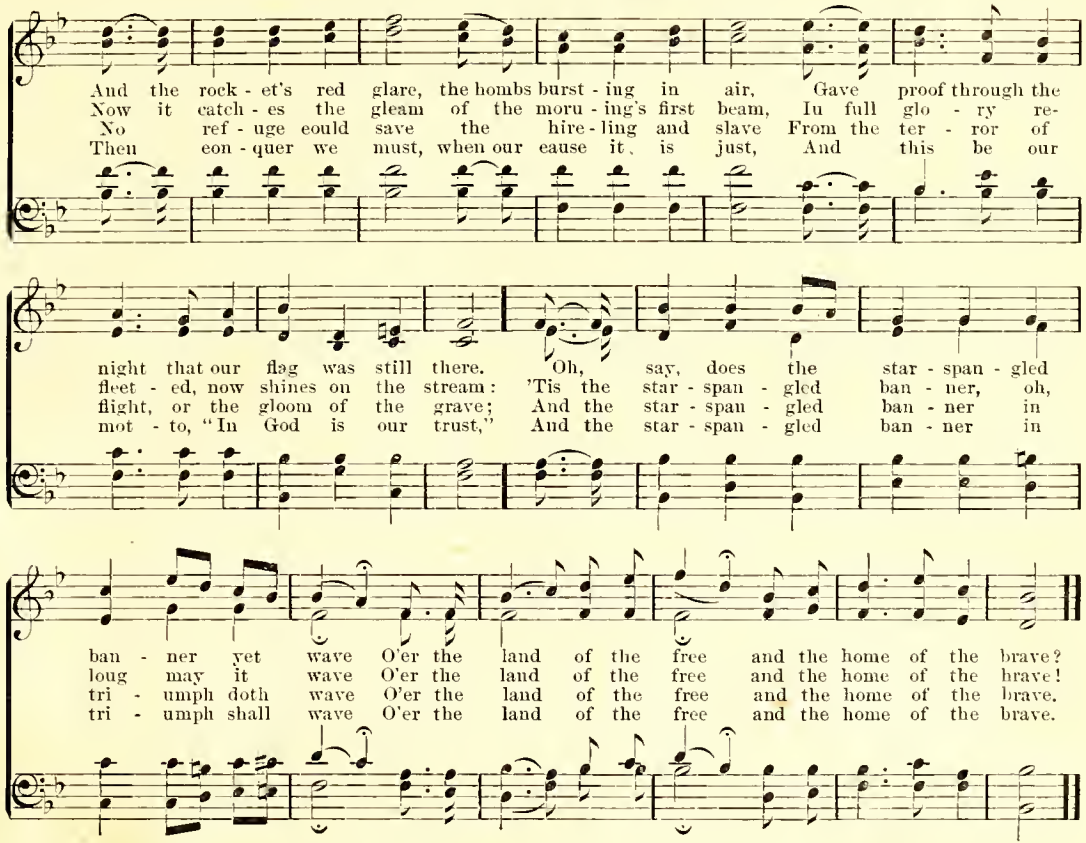
Lessons XVI, XVII and XVIII.

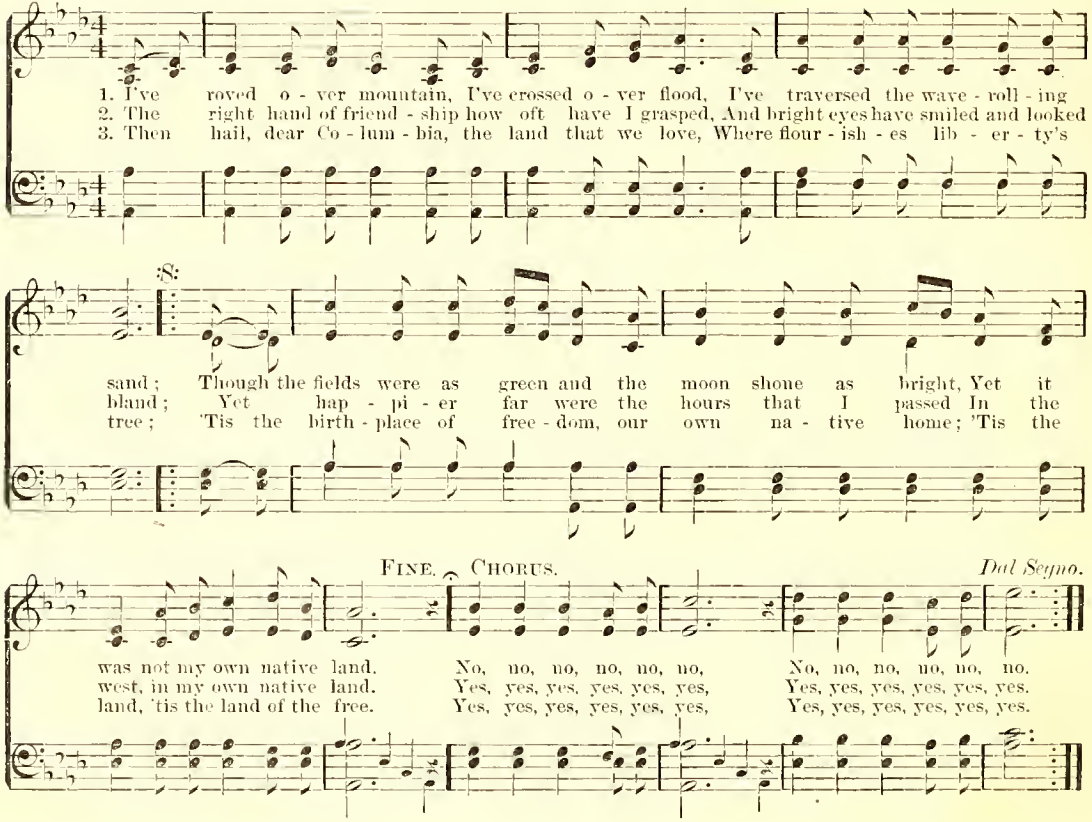
Exercise 124. My Country, 'Tis of Thee. National song.

Tenor.
1. My country, 'tis of thee, Sweet land of lib - er - ty, Of thee I sing— Land where my fa - thers died,
2. My na-tive country, thee, Land of the no-ble free, Thy name I love. I love thy rocks and rills,
Soprano.
Alto.
3. Let music swell the breeze, And ring from all the trees Sweet freedom's song; Let mor - tal tongues a - wake;
4. Our fa thers' God, to thee, Au-thor of lib - er - ty, To thee we sing. Long may our land be bright
Bass.
Land of the pil-grim's pride, From ev' - ry moun - tain side Let free - dom ring.
Thy woods and tem - pled hills; My heart with rap - ture thrills Like that a - bove.
Let all that breathe par-take; Let rocks their si - lence break,— The sound pro - long.
With free - dom's ho - ly light! Pro - tect us by thy might, Great God, our King.

Exercise 125. **Lightly Row.** Soprano and alto on separate staves; tenor and bass together.

Soprano.
1. Lightly row! Lightly row! O'er the glassy waves we go; Smoothly glide, smoothly glide, On the silent tide.
Alto.
2. Far a - way, far a - way, Ech-o in the rocks at play Call-eth not, call-eth not To this lonely spot.
3. Lightly row! Lightly row! O'er the glassy waves we go; Smoothly glide, smoothly glide, On the silent tide.
Tenor.
Bass.
Let the winds and wa - ters be Mingled with our mel - o - dy; Sing and float, sing and float, In our little boat.
On - ly with the sea-bird's note Shall our dying music float. Lightly row! Lightly row! Echo's voice is low.
Let the winds and wa - ters be Mingled with our mel - o - dy; Sing and float, sing and float, In our little boat.

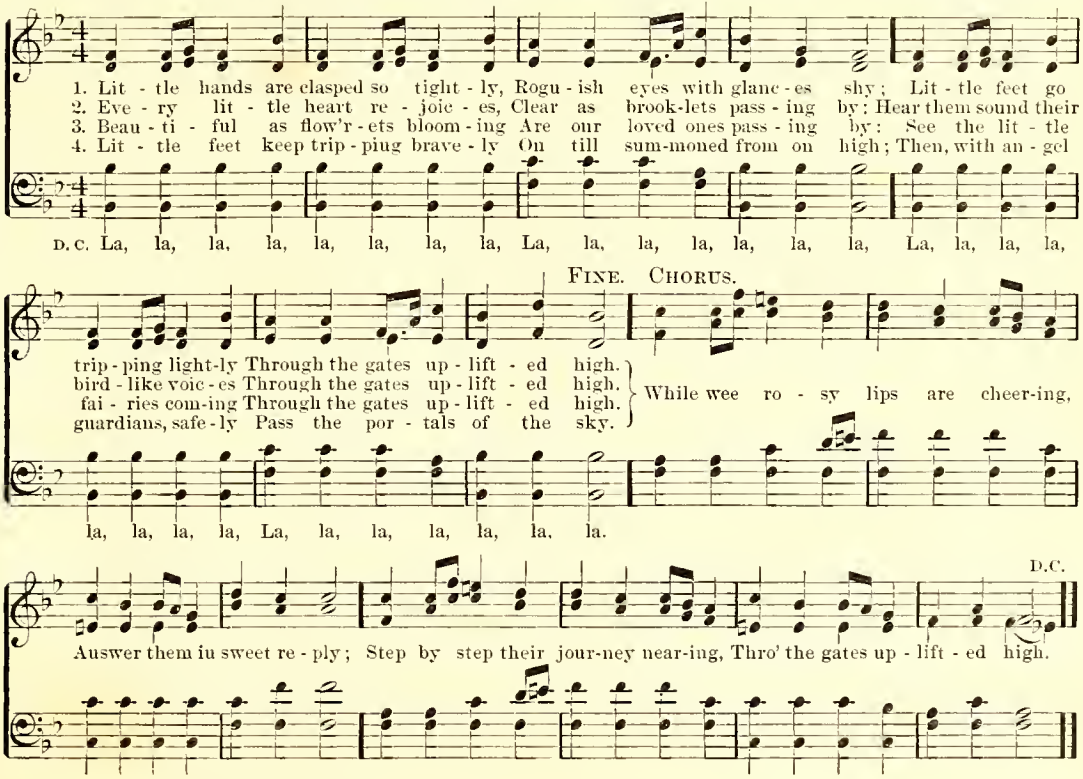
Exercise 126. Canst thou Tell. Repeat.

1. Canst thou tell how man - y stars are yon - der In the blue and won-drous sky?
Canst thou tell how man - y clouds do wan - der O'er the can - o - py on high?
2. Canst thou tell how man - y gnats are sport - ing In the sun's warm sum - mer glow?
Canst thou tell the man - y min - nows dart - ing Where the rip - pling wa - ters flow?
3. Canst thou tell how man - y chil - dren dai - ly Wake re - freshed by sweet - est rest?
Canst thou tell how man - y birds so gay - ly Lift in praise their grate - ful breast?
Chorus.
God, the Lord, he has them count - ed, And with watch - ful care sur - round - ed;
He be - holds and knows them all, He be - holds and knows them all.

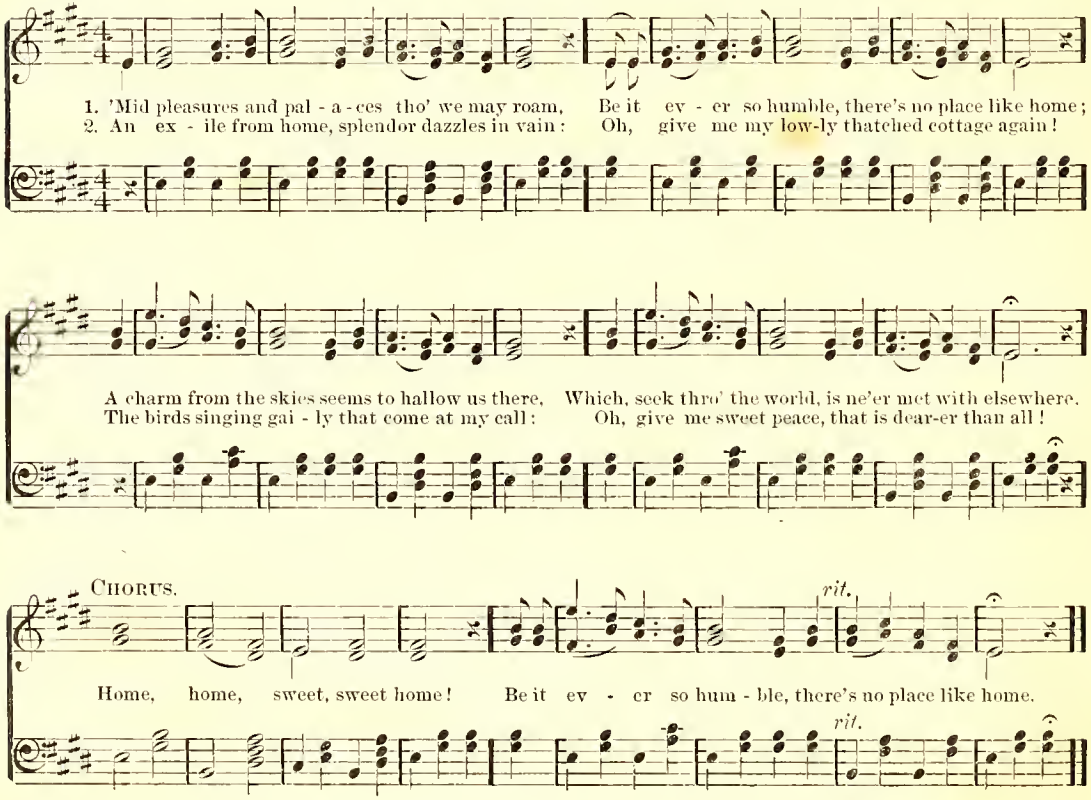
Exercise 127. Columbia, the Gem of the Ocean.

1. Co - lum - bia, the gem of the o - cean, The home of the brave and the free, The
2. When war winged its wide des - o - la - tion, And threatened the land to de - form, The
3. Ye sons of Co - lum - bia, come hith-er And join in our songs with de - light; May the
shrine of each pa - triot's de - vo - tion, A world of - fers hom-age to thee. Thy
ark then of free-dom's foun-da - tion, Co - lum - bia, rode safe through the storm, With her
wreaths they have won nev-er with - er, May the star of their glo - ry be bright! May the
man - dates make he - roes as - sem - ble, When lib - er - ty's form stands in view; Thy
gar - lands of vic - t'ry a - round her, When so proud-ly she bore her brave crew, With her
ser - vice u - ni - ted ne'er sev - er, But they to their col - ors prove true; The

ban - ners make ty - ran - ny trem - ble, When borne by the red, white and blue, When
flag proud - ly float - ing be - fore her, The boast of the red, white and blue, The
ar - my and na - vy for ev - er, Three cheers for the red, white and blue, Three
borne by the red, white and blue, When borne by the red, white and blue, Thy
boast of the red, white and blue, The boast of the red, white and blue, With her
cheers for the red, white and blue, Three cheers for the red, white and blue, The
ban - ners make ty - ran - ny trem - ble, When borne by the red, white and blue.
flag proud-ly float - ing be - fore her, The boast of the red, white and blue.
ar - my and na - vy for ev - er, Three cheers for the red, white and blue.

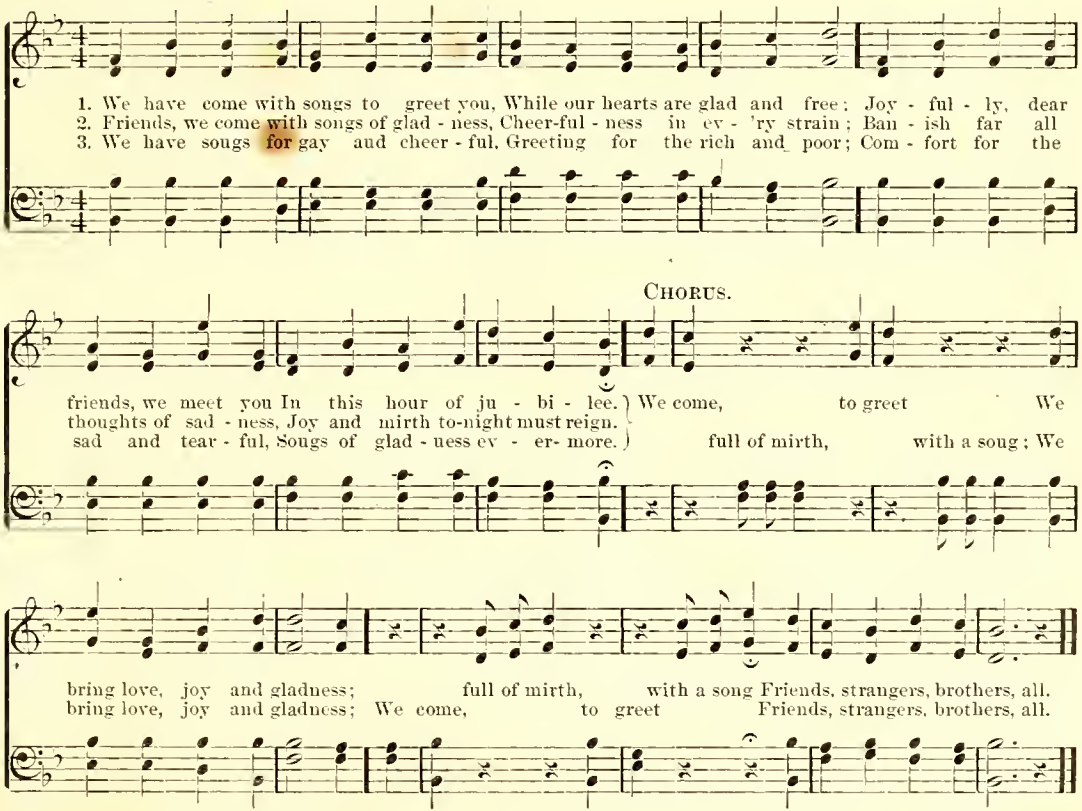
Exercise 128. The Star-Spangled Banner.

1. Oh, say, can you see, by the dawn's ear - ly light, What so proud - ly we
2. On the shore, dim - ly seen thro' the mists of the deep, Where the foe's haugh - ty
3. And where is that band who so vaunt - ing - ly swore That the hav - oc of
4. Oh, thus be it ev - er, when free - men shall stand Be - tween their loved
Unison.
hailed at the twi - light's last gleam-ing; Whose stripes and bright stars, through the
host in dead si - lence re - pos - es, What is that which the breeze, o'er the
war, and the bat - tle's con - fu - sion, A home and a coun - try should
home and the war's des - o - la - tion! Blest with vic - t'ry and peace, may the
per - i - lous fight, O'er the ram - parts we watched, were so gal - lant - ly stream - ing?
tow - er - ing steep, As it fit - ful - ly blows, half con - ceals, half dis - clos - es?
leave us no more? Their blood has washed out their foul foot - step's pol - lu - tion.
heav'n-res - cued land Praise the Power that hath made and pre - served us a na - tion!

And the rock - et's red glare, the bombs burst - ing in air, Gave proof through the
Now it catch - es the gleam of the morn - ing's first beam, In full glo - ry re-
No ref - uge could save the hire - ling and slave From the ter - ror of
Then con - quer we must, when our cause it is just, And this be our
night that our flag was still there. Oh, say, does the star - span - gled
fleet - ed, now shines on the stream: 'Tis the star - span - gled ban - ner, oh,
flight, or the gloom of the grave; And the star - span - gled ban - ner in
mot - to, "In God is our trust," And the star - span - gled ban - ner in
ban - ner yet wave O'er the land of the free and the home of the brave?
long may it wave O'er the land of the free and the home of the brave!
tri - umph doth wave O'er the land of the free and the home of the brave.
tri - umph shall wave O'er the land of the free and the home of the brave.

Exercise 129. My Own Native Land. Dal Segno and Fine. Pause.

1. I've roved o - ver mountain, I've crossed o - ver flood, I've traversed the wave - roll - ing
2. The right hand of friend - ship how oft have I grasped, And bright eyes have smiled and looked
3. Then hail, dear Co - lum - bia, the land that we love, Where flour - ish - es lib - er - ty's
:8:
sand; Though the fields were as green and the moon shone as bright, Yet it
bland; Yet hap - pi - er far were the hours that I passed In the
tree; 'Tis the birth - place of free - dom, our own na - tive home; 'Tis the
FINE. CHORUS. Dal Segno.
was not my own native land. No, no, no, no, no, no, No, no, no, no, no, no.
west, in my own native land. Yes, yes, yes, yes, yes, yes, Yes, yes, yes, yes, yes, yes.
land, 'tis the land of the free. Yes, yes, yes, yes, yes, yes, Yes, yes, yes, yes, yes, yes.

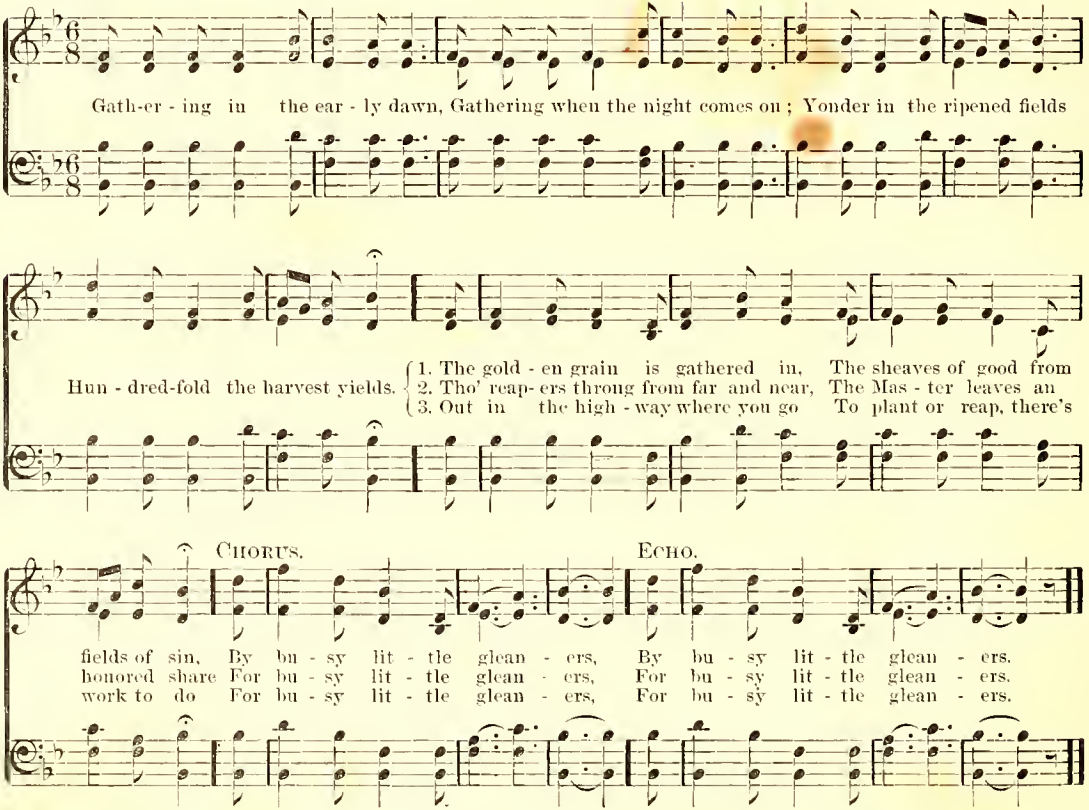
Exercise 130. Through the Gates. Da Capo and Fine.

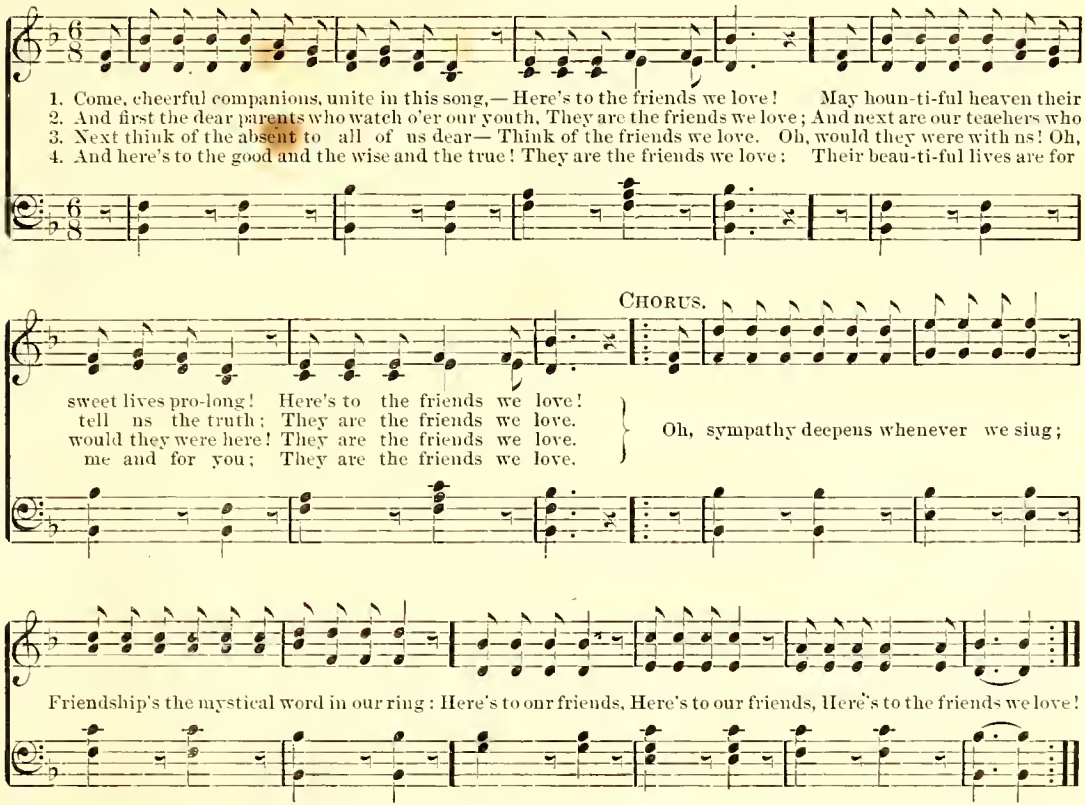
Sixteen young ladies arrange themselves in a circle of about ten feet in diameter, each two forming a gate by facing each other, raising hands clasped, making eight gates in all; eight little girls are placed one in each gate, and eight others one between each gate. At the singing, the little girls march through the gates, keeping step to the tune, until they have twice passed the circle. At the "La, la, la," the young ladies forming the gates also march around the circle and return to their first position.

1. Lit - tle hands are clasped so tight - ly, Rogu - ish eyes with glanc - es shy; Lit - tle feet go
2. Eve - ry lit - tle heart re - joic - es, Clear as brook-lets pass - ing by; Hear them sound their
3. Beau - ti - ful as flow'r - ets bloom - ing Are our loved ones pass - ing by: See the lit - tle
4. Lit - tle feet keep trip - ping brave - ly On till sum-moned from on high; Then, with an - gel
D. C. La, la, la, la, la, la, la, la, La, la, la, la, la, la, la, La, la, la, la,
FINE. CHORUS.
trip - ping light-ly Through the gates up - lift - ed high.
bird - like voic - es Through the gates up - lift - ed high.
fai - ries com-ing Through the gates up - lift - ed high.
guardians, safe - ly Pass the por - tals of the sky.
While wee ro - sy lips are cheer-ing,
la, la, la, la, La, la, la, la, la, la, la.
D.C.
Answer them in sweet re - ply; Step by step their jour-ney near-ing, Thro' the gates up - lift - ed high.

Exercise 131. **Home, Sweet Home!** Duet and instrumental accompaniment.

1. 'Mid pleasures and pal - a - ces tho' we may roam, Be it ev - er so humble, there's no place like home;
2. An ex - ile from home, splendor dazzles in vain: Oh, give me my low-ly thatched cottage again!
A charm from the skies seems to hallow us there, Which, seek thro' the world, is ne'er met with elsewhere.
The birds singing gai - ly that come at my call: Oh, give me sweet peace, that is dear-er than all!
CHORUS.
rit.
Home, home, sweet, sweet home! Be it ev - er so hum - ble, there's no place like home.
rit.

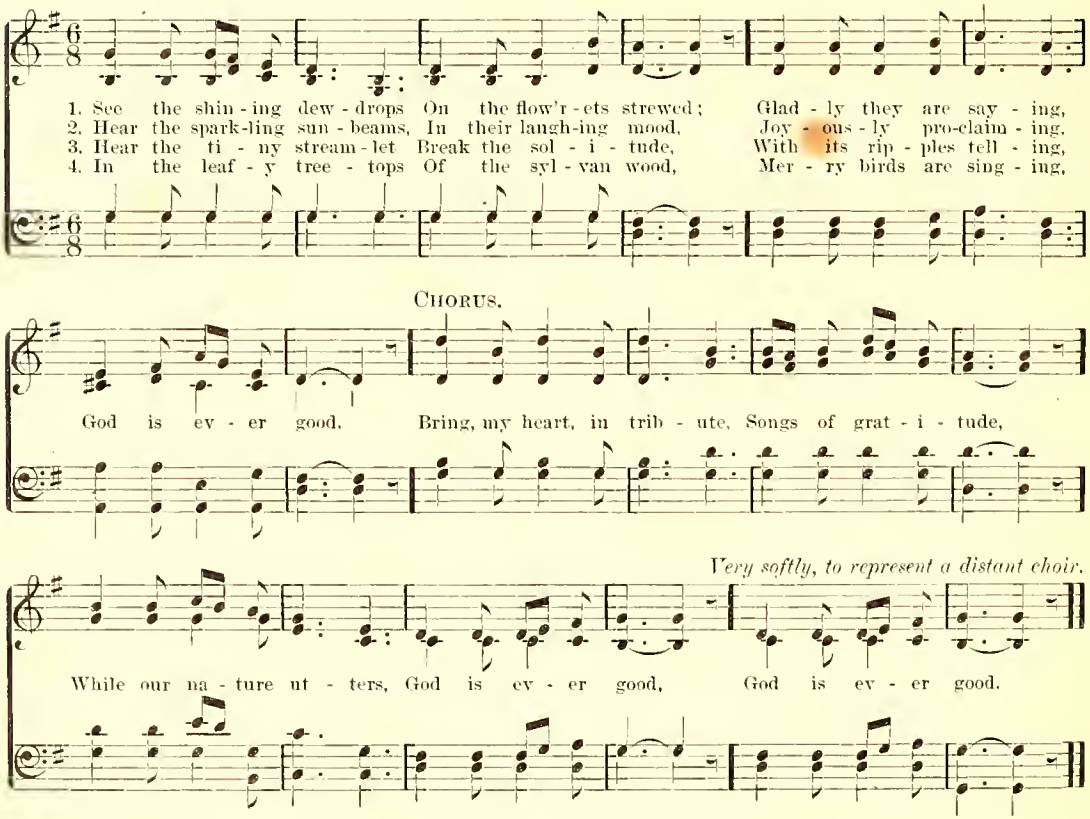
Exercise 132. Greeting Glee.

1. We have come with songs to greet you, While our hearts are glad and free; Joy - ful - ly, dear
2. Friends, we come with songs of glad - ness, Cheer-ful - ness in ev - 'ry strain; Ban - ish far all
3. We have songs for gay and cheer - ful, Greeting for the rich and poor; Com - fort for the
Chorus.
friends, we meet you In this hour of ju - bi - lee.
thoughts of sad - ness, Joy and mirth to-night must reign.
sad and tear - ful, Songs of glad - ness ev - er- more.
We come, to greet We
full of mirth, with a song; We
bring love, joy and gladness; full of mirth, with a song Friends, strangers, brothers, all.
bring love, joy and gladness; We come, to greet Friends, strangers, brothers, all.

Exercise 133. Busy Little Gleaners.

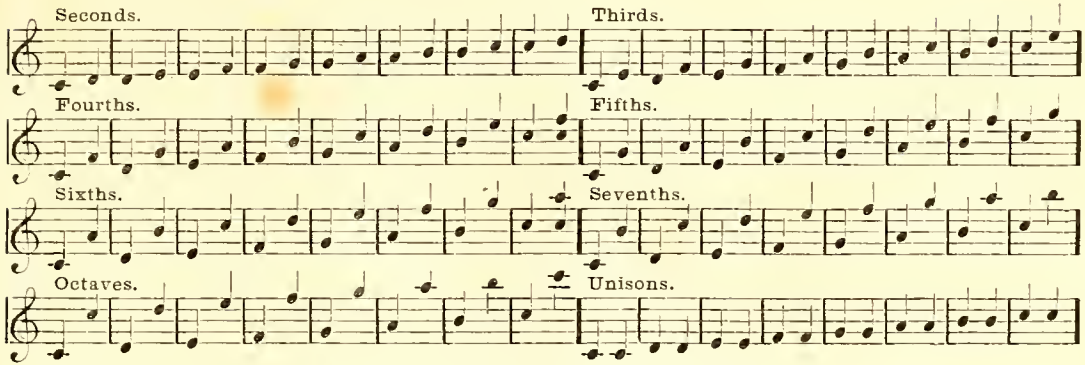

Gath-er - ing in the ear - ly dawn, Gathering when the night comes on ; Yonder in the ripened fields
Hun - dred-fold the harvest yields.
1. The gold - en grain is gathered in, The sheaves of good from
2. Tho' reap- ers throng from far and near, The Mas - ter leaves an
3. Out in the high - way where you go To plant or reap, there's
Chorus.
Echo.
fields of sin, By bu - sy lit - tle glean - ers, By bu - sy lit - tle glean - ers.
honored share For bu - sy lit - tle glean - ers, For bu - sy lit - tle glean - ers.
work to do For bu - sy lit - tle glean - ers, For bu - sy lit - tle glean - ers.

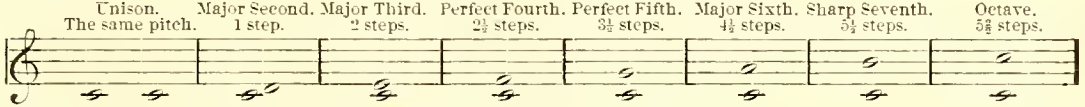
Exercise 134. Come, Cheerful Companions. Duet and instrumental accompaniment.

1. Come, cheerful companions, unite in this song,— Here's to the friends we love! May houn-ti-ful heaven their
2. And first the dear parents who watch o'er our youth, They are the friends we love; And next are our teachers who
3. Next think of the absent to all of us dear— Think of the friends we love. Oh, would they were with us! Oh,
4. And here's to the good and the wise and the true! They are the friends we love: Their beau-ti-ful lives are for
CHORUS.
sweet lives pro-long! Here's to the friends we love!
tell us the truth; They are the friends we love.
would they were here! They are the friends we love.
me and for you; They are the friends we love.
Oh, sympathy deepens whenever we sing;
Friendship's the mystical word in our ring: Here's to our friends, Here's to our friends, Here's to the friends we love!

Exercise 135. God is Ever Good. Song and chorus.

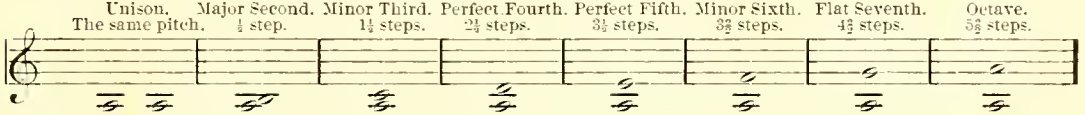

1. See the shin - ing dew - drops On the flow'r - ets strewed; Glad - ly they are say - ing,
2. Hear the spark-ling sun - beams, In their laugh-ing mood, Joy - ous - ly pro-claim - ing,
3. Hear the ti - ny stream - let Break the sol - i - tude, With its rip - ples tell - ing,
4. In the leaf - y tree - tops Of the syl - van wood, Mer - ry birds are sing - ing,
Chorus.
God is ev - er good. Bring, my heart, in trib - ute, Songs of grat - i - tude,
Very softly, to represent a distant choir.
While our na - ture ut - ters, God is ev - er good, God is ev - er good.

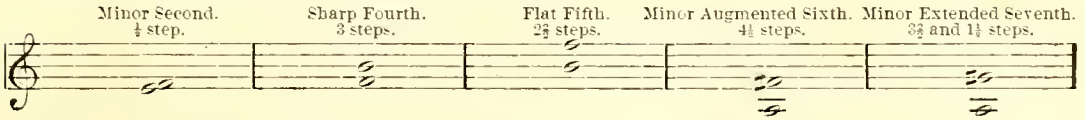
Lesson XIX.

Exercise 136. Intervals found in the diatonic scale.

Exercise 137. Intervals in the diatonic scale from the major key-note.

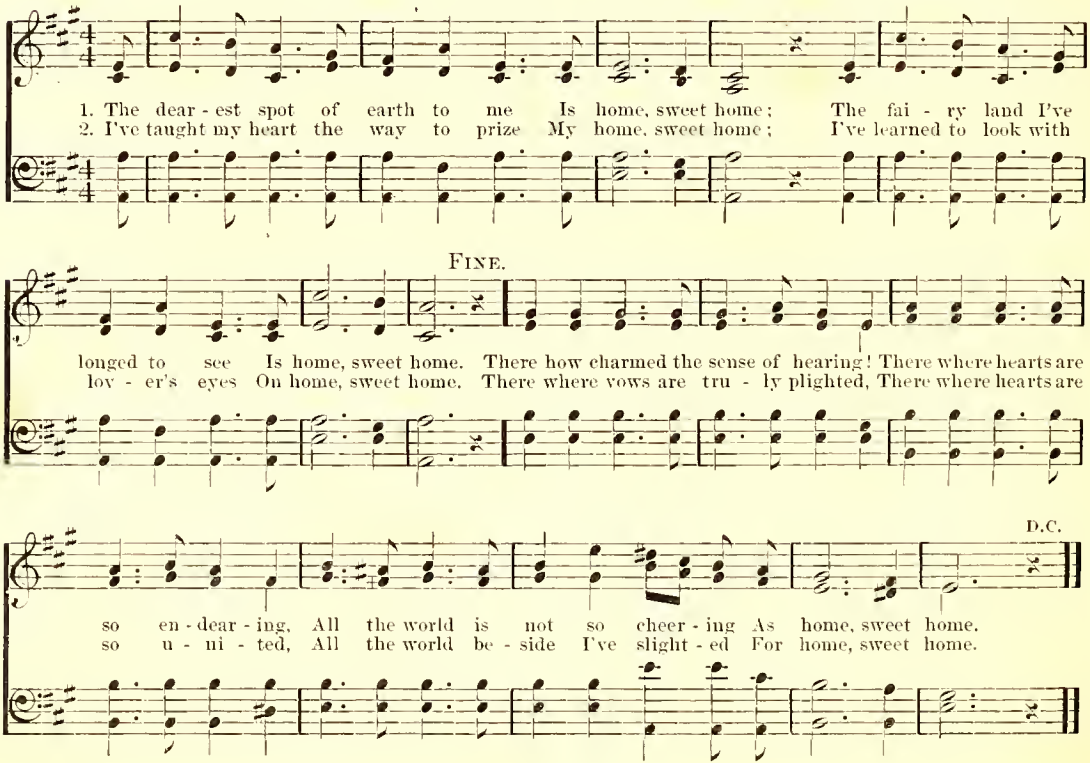


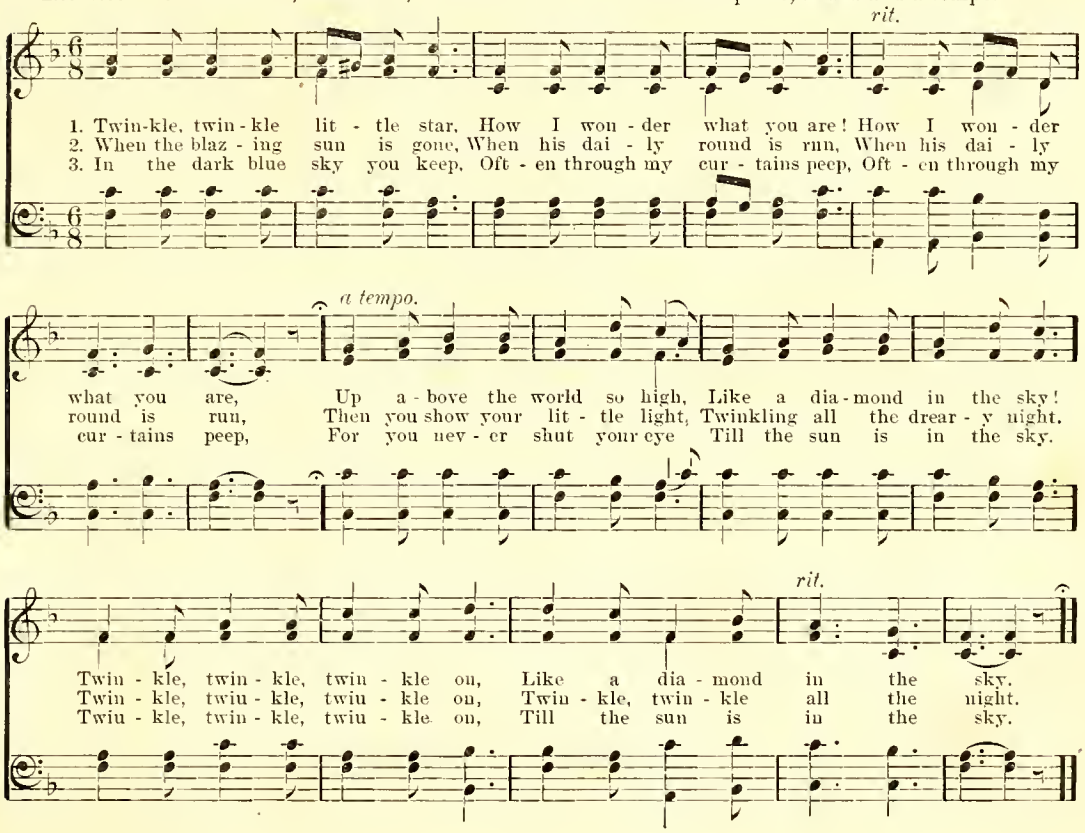
Exercise 138. Intervals in the diatonic scale from the minor key-note.

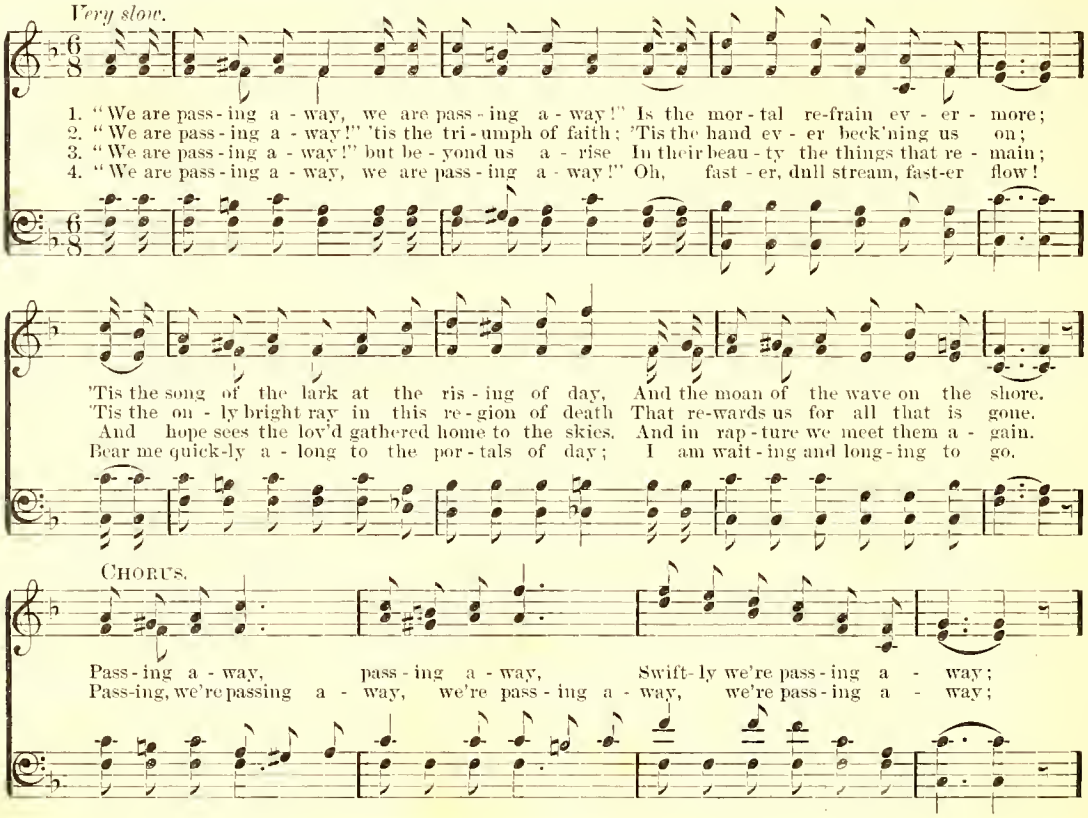
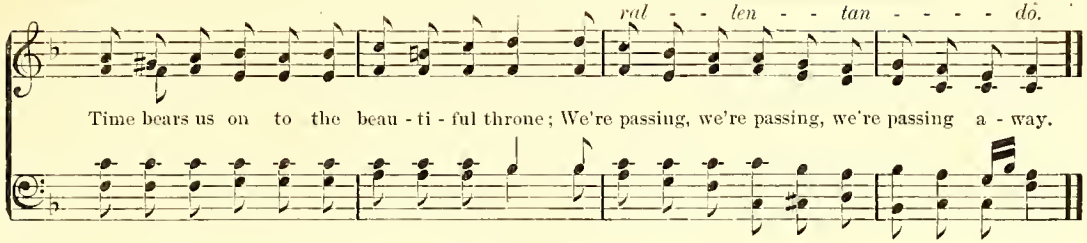
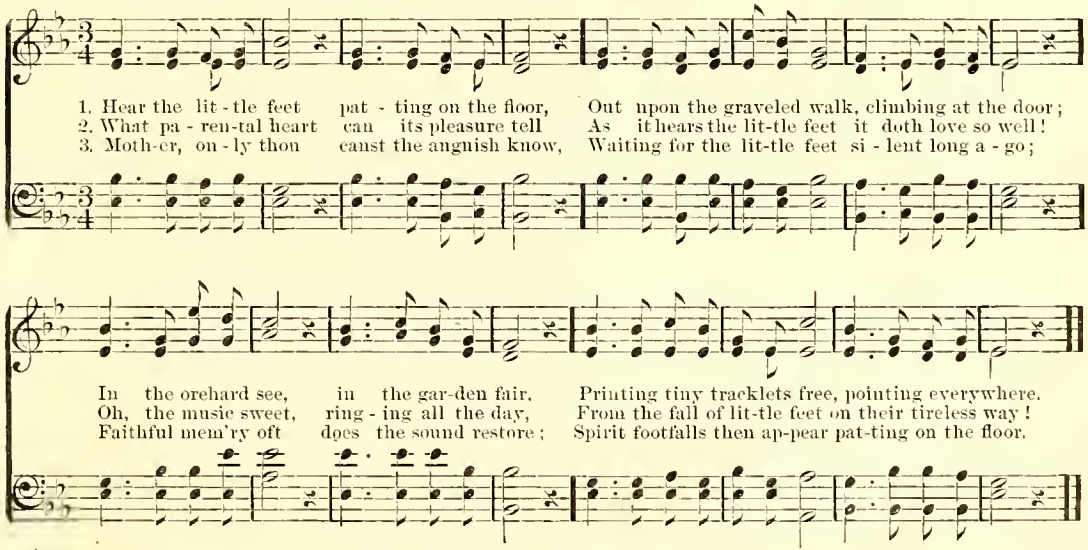


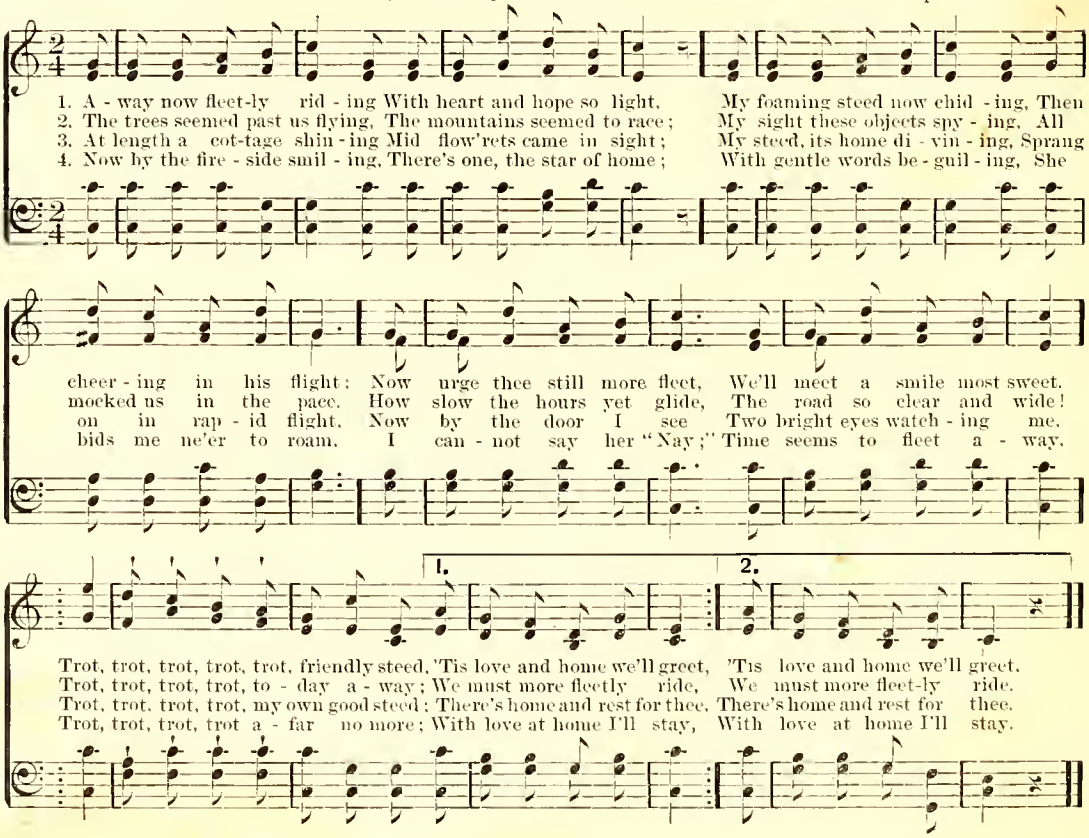
Exercise 139. Diminished and extended intervals.

Minor Second. ½ step.
Sharp Fourth. 3 steps.
Flat Fifth. 2⅞ steps.
Minor Augmented Sixth. 4½ steps.
Minor Extended Seventh. 3⅝ and 1½ steps.

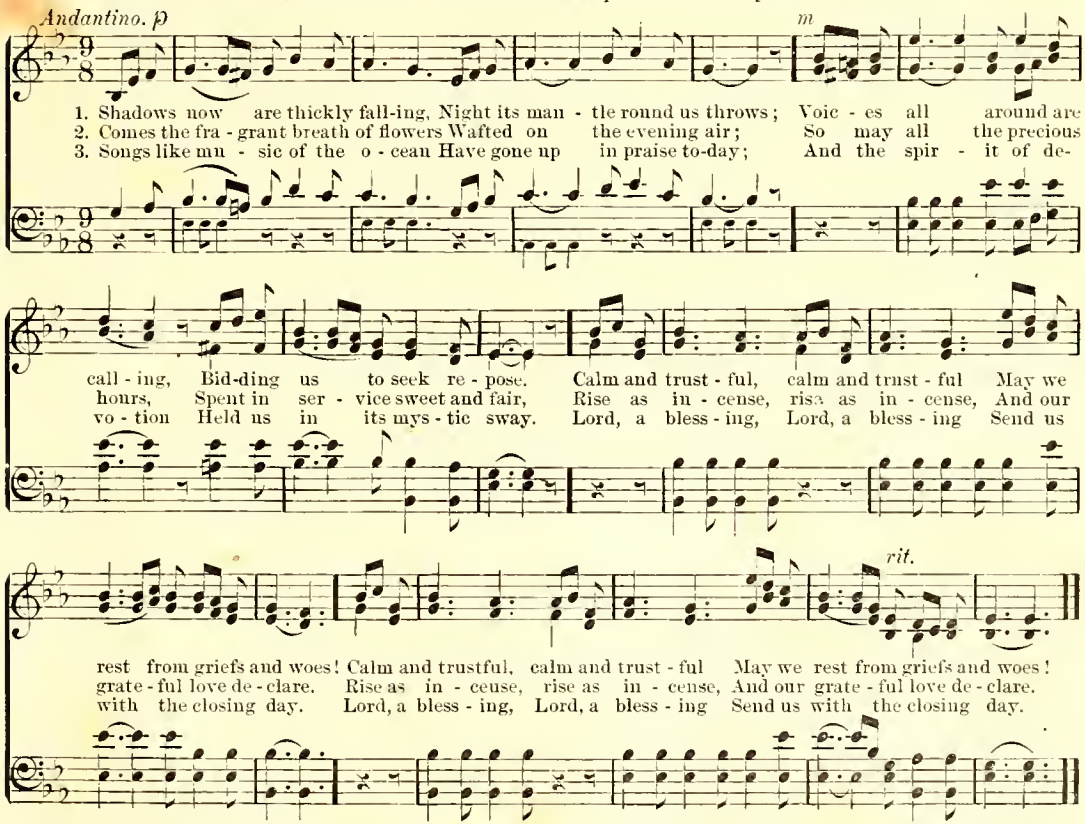
Lessons XX, XXI and XXII.

Exercise 140. The Dearest Spot. Accidentals. Sharp one, sharp four and double sharp six.

1. The dear - est spot of earth to me Is home, sweet home; The fai - ry land I've
2. I've taught my heart the way to prize My home, sweet home; I've learned to look with
FINE.
longed to see Is home, sweet home. There how charmed the sense of hearing! There where hearts are
lov - er's eyes On home, sweet home. There where vows are tru - ly plighted, There where hearts are
D.C.
so en - dear - ing, All the world is not so cheer - ing As home, sweet home.
so u - ni - ted, All the world be - side I've slight - ed For home, sweet home.

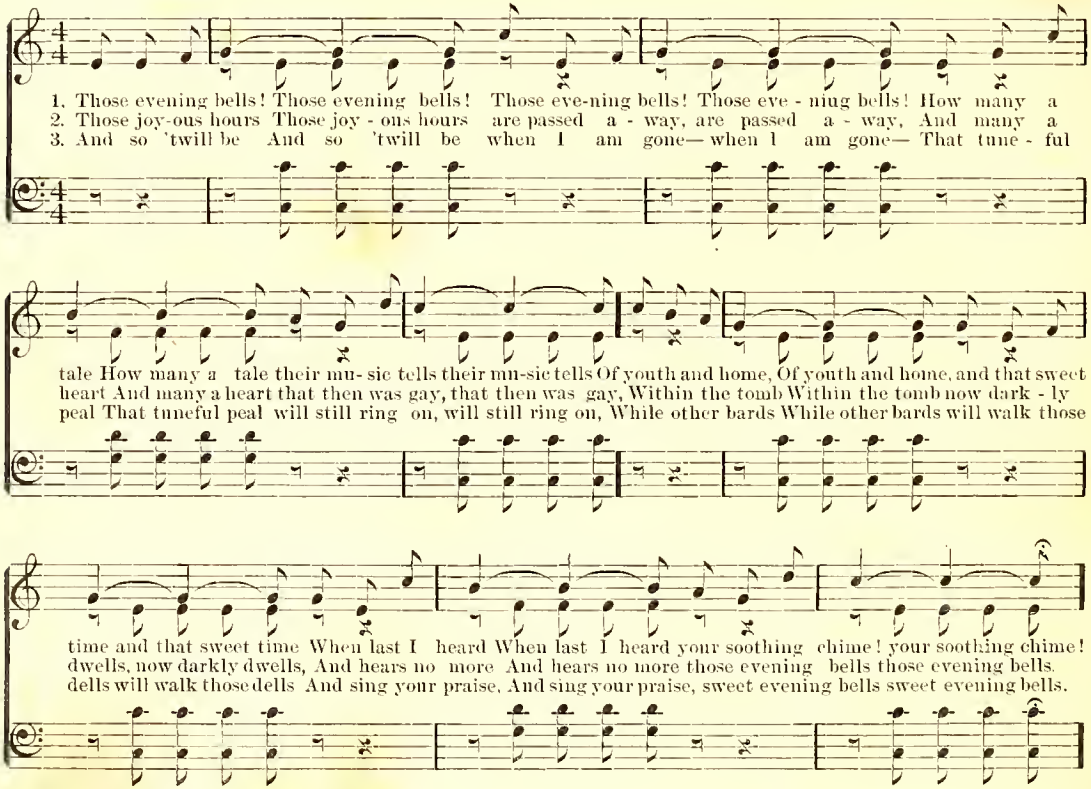
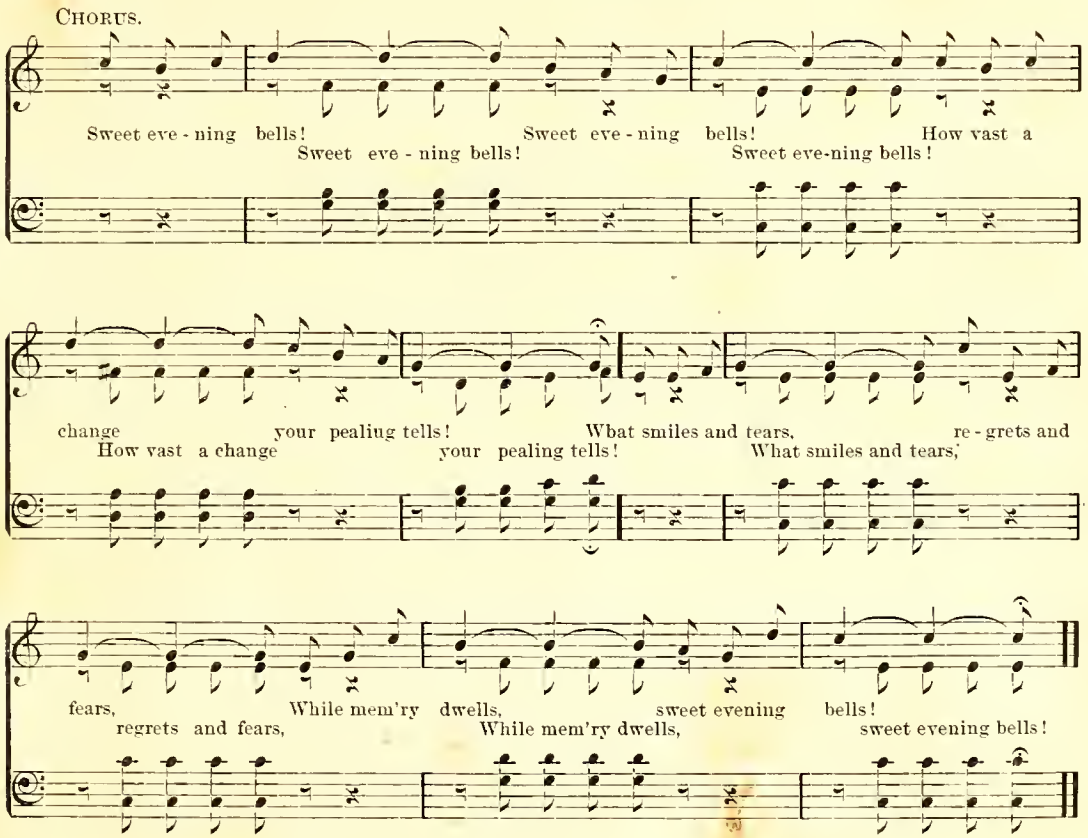
Exercise 141. **Twinkle, Twinkle, Little Star.** Accidental sharp two, ritard and a tempo.

rit.
1. Twin-kle, twin - kle lit - tle star, How I won - der what you are! How I won - der
2. When the blaz - ing sun is gone, When his dai - ly round is run, When his dai - ly
3. In the dark blue sky you keep, Oft - en through my cur - tains peep, Oft - en through my
a tempo.
what you are, Up a - bove the world so high, Like a dia - mond in the sky!
round is run, Then you show your lit - tle light, Twinkling all the drear - y night.
cur - tains peep, For you nev - er shut your eye Till the sun is in the sky.
rit.
Twin - kle, twin - kle, twin - kle ou, Like a dia - mond in the sky.
Twin - kle, twiu - kle, twiu - kle ou, Twin - kle, twin - kle all the night.
Twiu - kle, twin - kle, twiu - kle ou, Till the sun is in the sky.

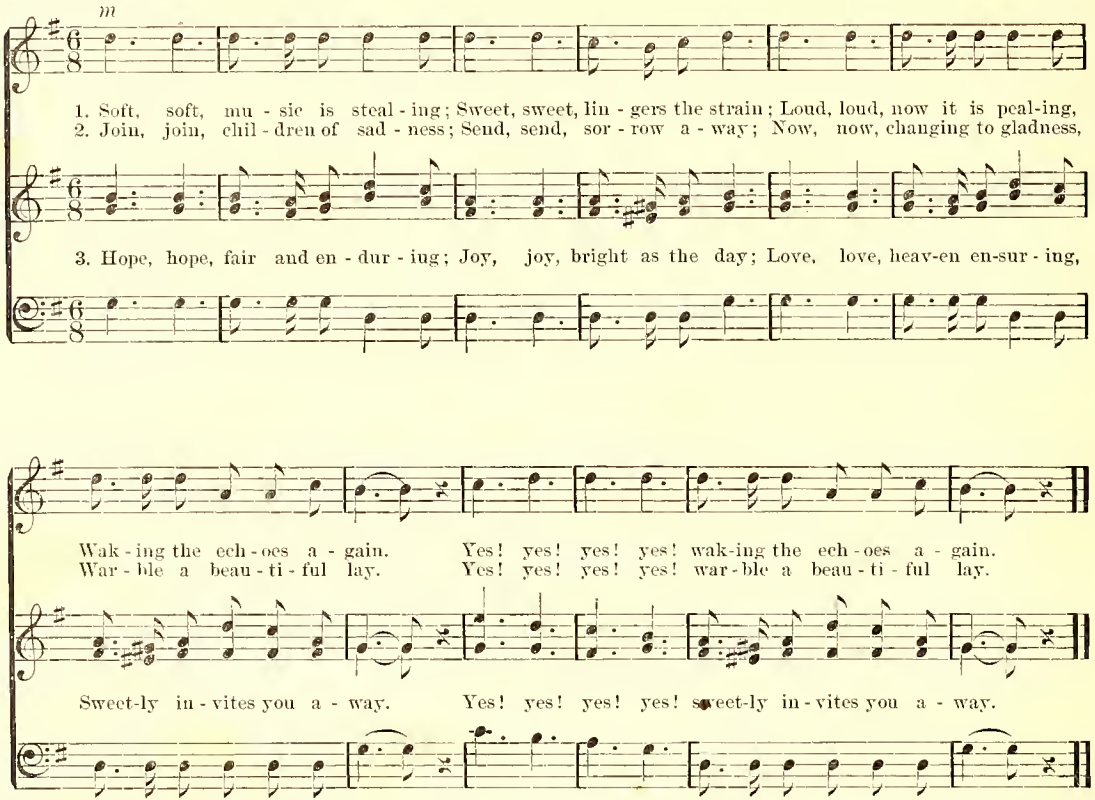
Exercise 142. **Passing Away.** Accidental intermediate tones and chromatic intervals.

Very slow.
1. "We are pass-ing a-way, we are pass-ing a-way!" Is the mor-tal re-frain ev-er-more;
2. "We are pass-ing a-way!" 'tis the tri-umph of faith; 'Tis the hand ev-er beck'ning us on;
3. "We are pass-ing a-way!" but be-yond us a-rise In their beau-ty the things that re-main;
4. "We are pass-ing a-way, we are pass-ing a-way!" Oh, fast-er, dull stream, fast-er flow!
'Tis the song of the lark at the ris-ing of day, And the moan of the wave on the shore.
'Tis the on-ly bright ray in this re-gion of death That re-wards us for all that is gone.
And hope sees the lov'd gathered home to the skies. And in rap-ture we meet them a-gain.
Bear me quick-ly a-long to the por-tals of day; I am wait-ing and long-ing to go.
CHORUS.
Pass-ing a-way, pass-ing a-way, Swift-ly we're pass-ing a-way;
Pass-ing, we're passing a-way, we're pass-ing a-way, we're pass-ing a-way;

Exercise 143. Hear the Little Feet. Sing softly and tenderly.

1. Hear the lit - tle feet pat - ting on the floor, Out upon the graveled walk, climbing at the door;
2. What pa - ren-tal heart can its pleasure tell As it hears the lit-tle feet it doth love so well!
3. Moth-er, on - ly thou canst the anguish know, Waiting for the lit-tle feet si - lent long a - go;
In the orchard see, in the gar-den fair, Printing tiny tracklets free, pointing everywhere.
Oh, the music sweet, ring - ing all the day, From the fall of lit-tle feet on their tireless way!
Faithful mem'ry oft does the sound restore; Spirit footfalls then ap-pear pat-ting on the floor.

Exercise 144. Trot, Trot, Trot, Friendly Steed. Glee. Double measure. Sharp four.

1. A - way now fleet-ly rid - ing With heart and hope so light, My foaming steed now chid - ing, Then
2. The trees seemed past us flying, The mountains seemed to race; My sight these objects spy - ing, All
3. At length a cot-tage shin - ing Mid flow'rets came in sight; My steed, its home di - vin - ing, Sprang
4. Now by the fire - side smil - ing, There's one, the star of home; With gentle words be - guil - ing, She
cheer - ing in his flight: Now urge thee still more fleet, We'll meet a smile most sweet.
mocked us in the pace. How slow the hours yet glide, The road so clear and wide!
on in rap - id flight. Now by the door I see Two bright eyes watch - ing me.
bids me ne'er to roam. I can - not say her "Nay;" Time seems to fleet a - way.
1.
2.
Trot, trot, trot, trot, trot, friendly steed, 'Tis love and home we'll greet, 'Tis love and home we'll greet.
Trot, trot, trot, trot, to - day a - way; We must more fleetly ride, We must more fleet-ly ride.
Trot, trot, trot, my own good steed; There's home and rest for thee, There's home and rest for thee.
Trot, trot, trot, trot a - far no more; With love at home I'll stay, With love at home I'll stay.

Exercise 145. Evening Shadows. Accidental sharp two and sharp four. Ritard.

Andantino. p
m
1. Shadows now are thickly fall-ing, Night its man - tle round us throws; Voic - es all around are
2. Comes the fra - grant breath of flowers Wafted on the evening air; So may all the precious
3. Songs like mu - sic of the o - cean Have gone up in praise to-day; And the spir - it of de-
call - ing, Bid-ding us to seek re - pose. Calm and trust - ful, calm and trust - ful May we
hours, Spent in ser - vice sweet and fair, Rise as in - cense, rise as in - cense, And our
vo - tion Held us in its mys - tic sway. Lord, a bless - ing, Lord, a bless - ing Send us
rit.
rest from griefs and woes! Calm and trustful, calm and trust - ful May we rest from griefs and woes!
grate - ful love de - clare. Rise as in - ceuse, rise as in - cense, And our grate - ful love de - clare.
with the closing day. Lord, a bless - ing, Lord, a bless - ing Send us with the closing day.

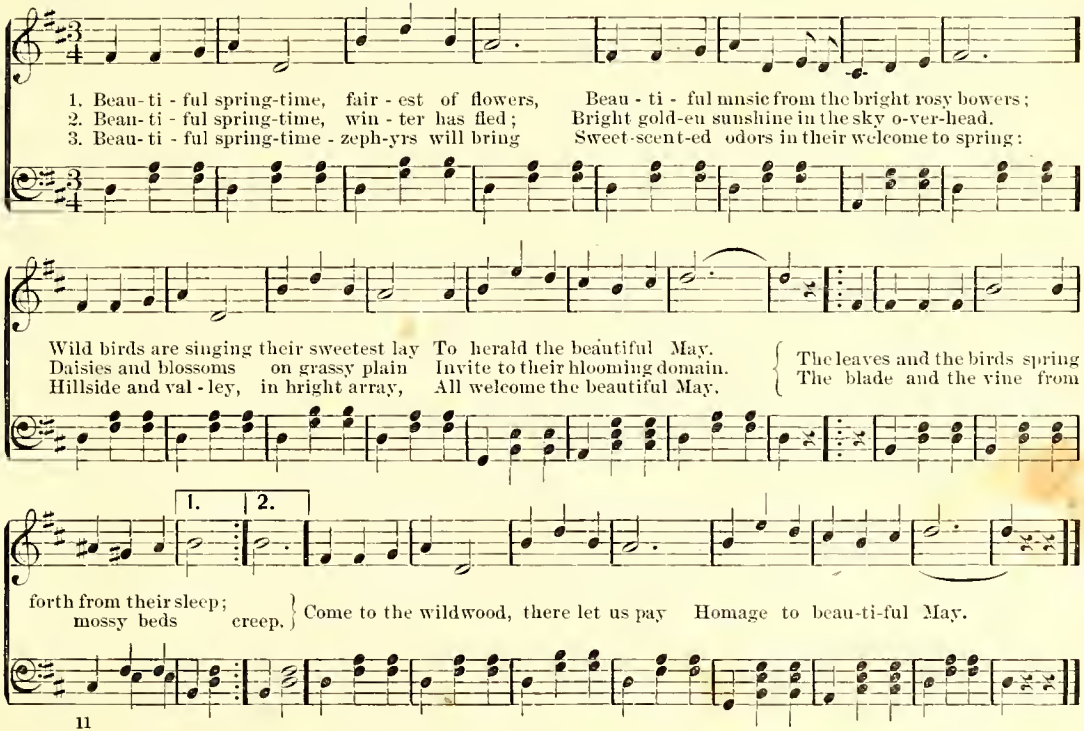
Exercise 146. Those Evening Bells. Solo and vocal accompaniment. Sing the latter softly. Accidental sharp four.

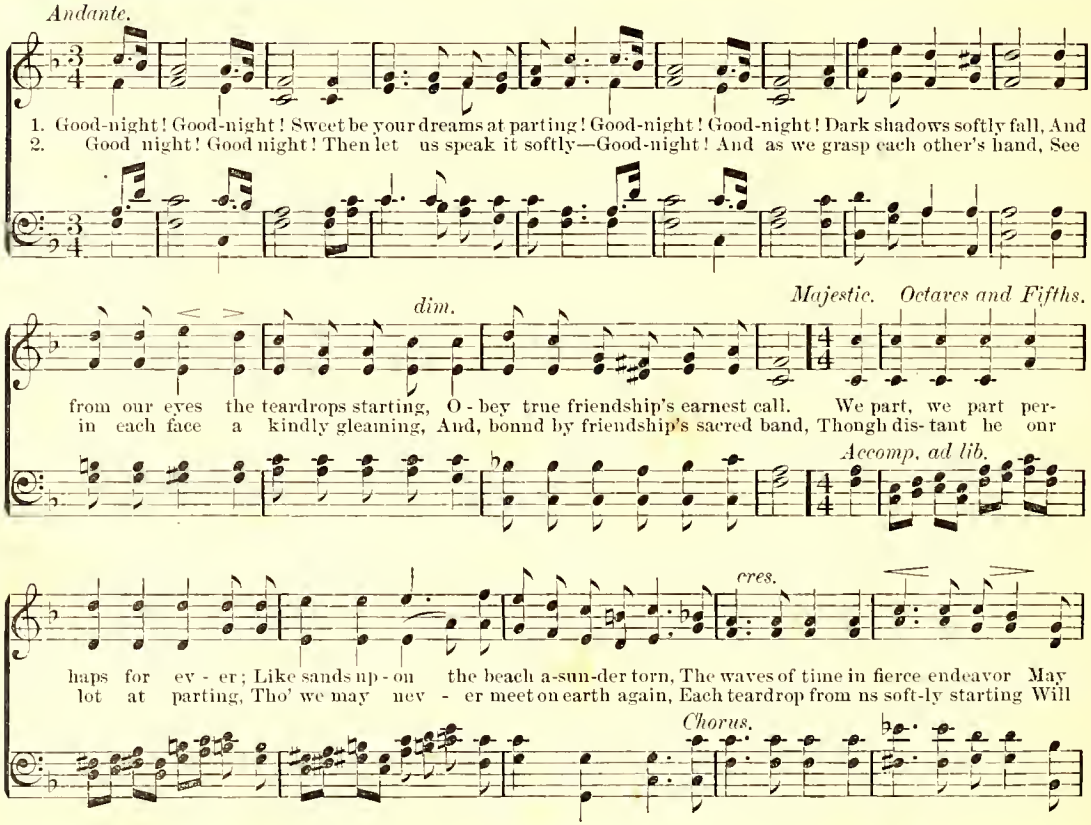
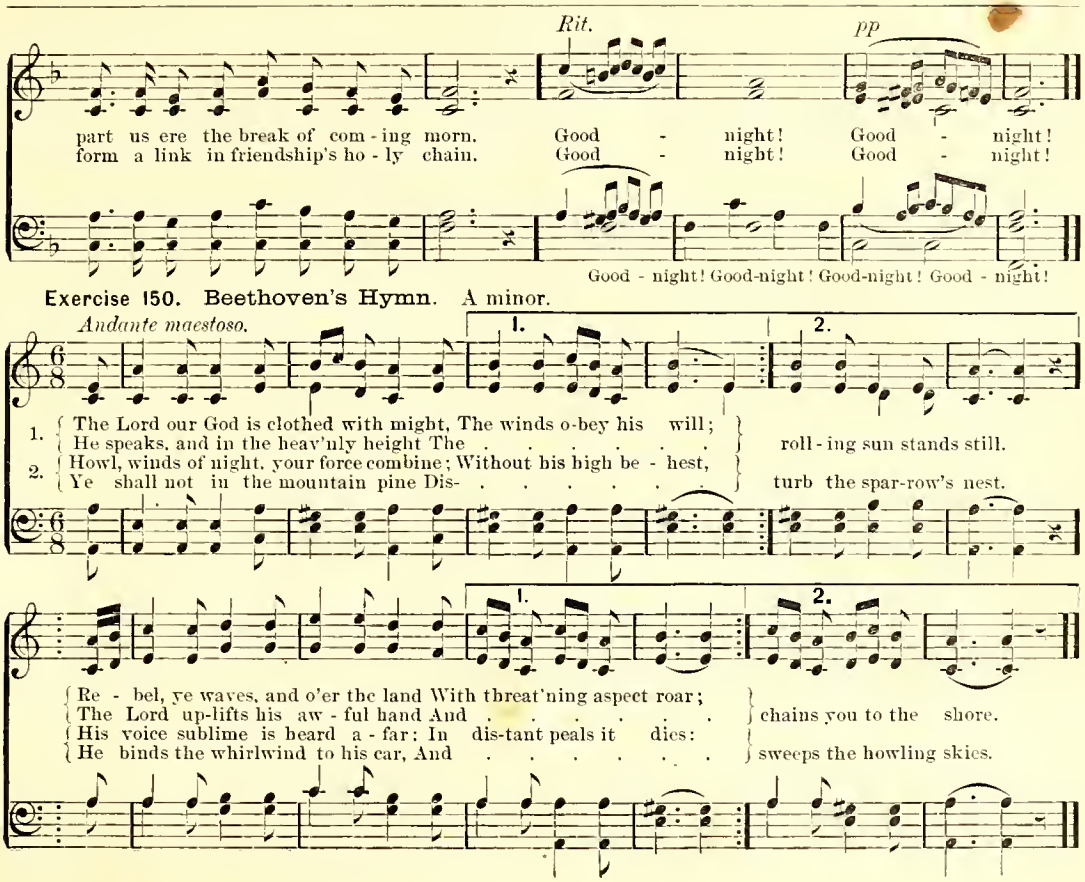

1. Those evening bells! Those evening bells! Those eve-ning bells! Those eve - ning bells! How many a
2. Those joy-ous hours Those joy - ous hours are passed a - way, are passed a - way, And many a
3. And so 'twill be And so 'twill be when I am gone— when I am gone— That tune - ful
tale How many a tale their mu- sic tells their mu-sic tells Of youth and home, Of youth and home, and that sweet
heart And many a heart that then was gay, that then was gay, Within the tomb Within the tomb now dark - ly
peal That tuneful peal will still ring on, will still ring on, While other bards While other bards will walk those
time and that sweet time When last I heard When last I heard your soothing chime! your soothing chime!
dwells, now darkly dwells, And hears no more And hears no more those evening bells those evening bells.
dells will walk those dells And sing your praise, And sing your praise, sweet evening bells sweet evening bells.

CHORUS.
Sweet eve - ning bells! Sweet eve - ning bells! How vast a
Sweet eve - ning bells! Sweet eve-ning bells!
change your pealing tells! What smiles and tears, re - grets and
How vast a change your pealing tells! What smiles and tears,
fears, While mem'ry dwells, sweet evening bells!
regrets and fears, While mem'ry dwells, sweet evening bells!

Exercise 147. **Soft, Soft, Music is Stealing.** Accidental sharp one and sharp six.

m
1. Soft, soft, mu - sic is steal - ing; Sweet, sweet, lin - gers the strain; Loud, loud, now it is peal-ing,
2. Join, join, chil - dren of sad - ness; Send, send, sor - row a - way; Now, now, changing to gladness,
3. Hope, hope, fair and en - dur - ing; Joy, joy, bright as the day; Love, love, heav-en en-sur - ing,
Wak - ing the ech - oes a - gain.
War - ble a beau - ti - ful lay.
Yes! yes! yes! yes! wak-ing the ech - oes a - gain.
Yes! yes! yes! yes! war - ble a beau - ti - ful lay.
Sweet-ly in - vites you a - way.
Yes! yes! yes! yes! sweet-ly in - vites you a - way.

Lessons XXIII, XXIV and XXV.

Exercise 148. Beautiful Spring-time. Solo and instrumental accompaniment. Major and minor. Accidental sharp six and seven of the minor scale.

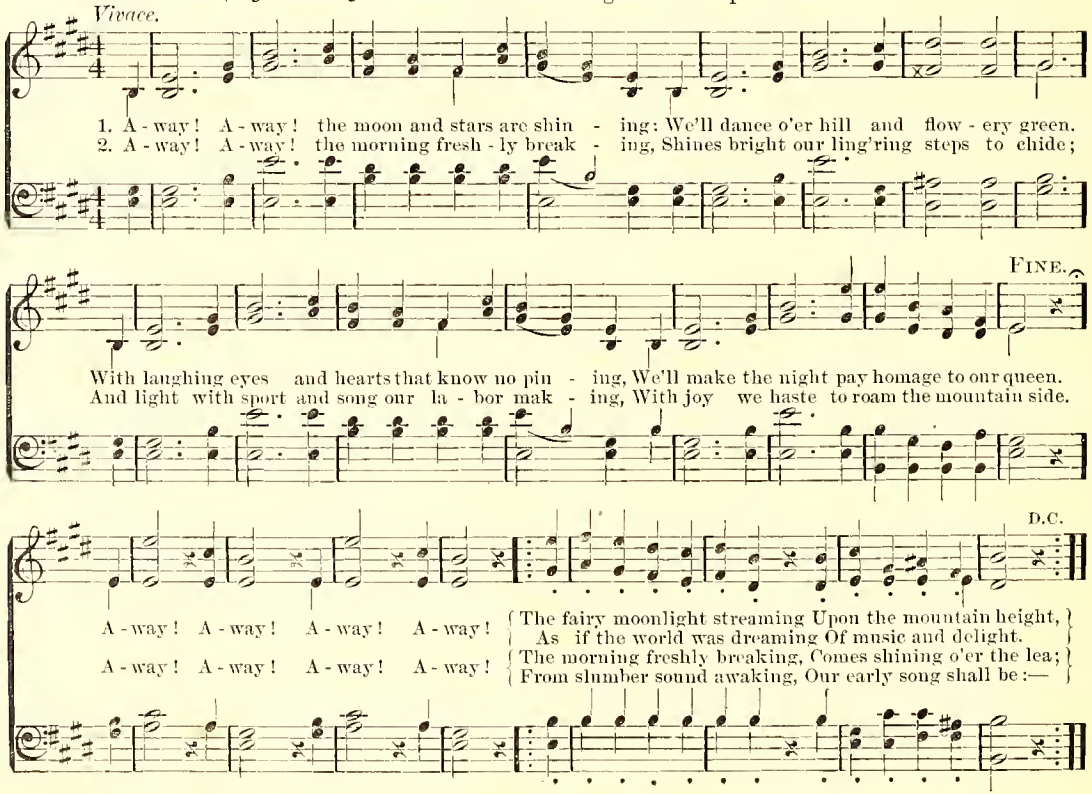

1. Beau-ti-ful spring-time, fair-est of flowers, Beau-ti-ful music from the bright rosy bowers;
2. Beau-ti-ful spring-time, win-ter has fled; Bright gold-en sunshine in the sky o-ver-head.
3. Beau-ti-ful spring-time-zeph-yrs will bring Sweet-scent-ed odors in their welcome to spring:
Wild birds are singing their sweetest lay To herald the beautiful May.
Daisies and blossoms on grassy plain Invite to their blooming domain.
Hillside and val-ley, in bright array, All welcome the beautiful May.
The leaves and the birds spring
The blade and the vine from
1. 2.
forth from their sleep;
mossy beds creep.
Come to the wildwood, there let us pay Homage to beau-ti-ful May.

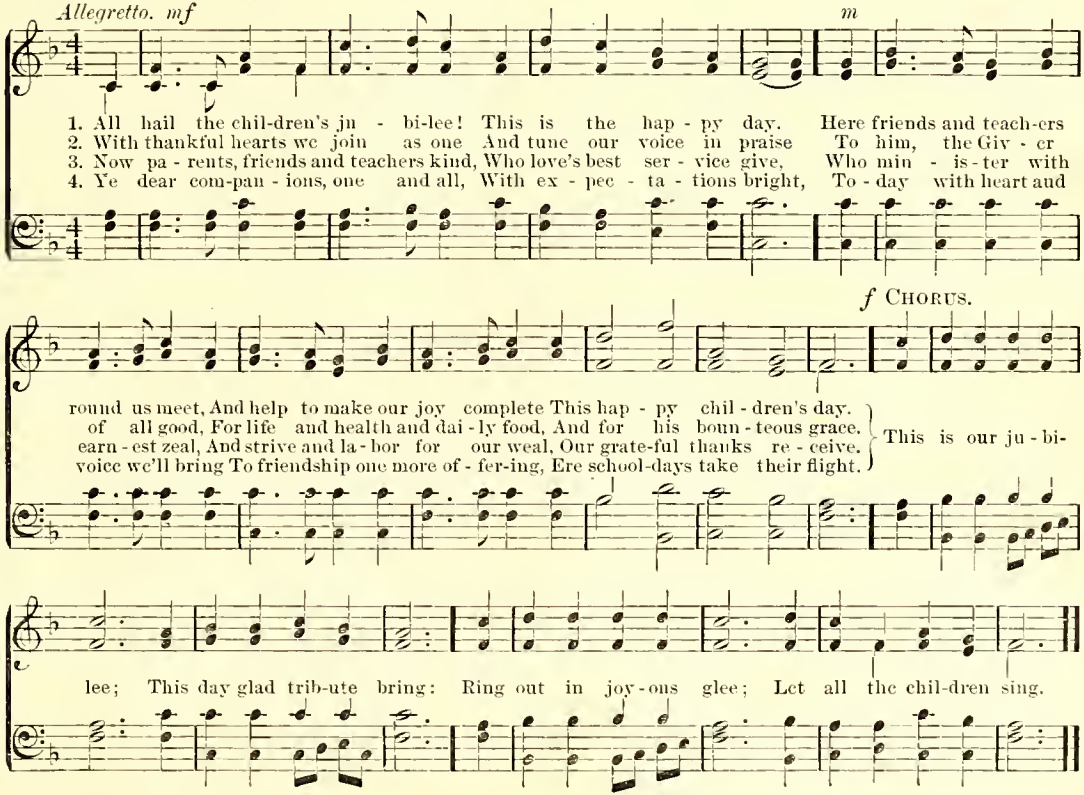
Exercise 149. Our Parting.

Andante.
1. Good-night! Good-night! Sweet be your dreams at parting! Good-night! Good-night! Dark shadows softly fall, And
2. Good night! Good night! Then let us speak it softly—Good-night! And as we grasp each other's hand, See
dim.
Majestic. Octaves and Fifths.
from our eyes the teardrops starting, O - bey true friendship's earnest call. We part, we part per-
in each face a kindly gleaming, And, bound by friendship's sacred band, Though dis- tant be our
Accomp. ad lib.
cres.
haps for ev - er; Like sands up - on the beach a-sun-der torn, The waves of time in fierce endeavor May
lot at parting, Tho' we may nev - er meet on earth again, Each teardrop from us soft-ly starting Will
Chorus.

Rit.
pp
part us ere the break of com - ing morn. Good - night! Good - night!
form a link in friendship's ho - ly chain. Good - night! Good - night!
Good - night! Good-night! Good-night! Good - night!

Exercise 150. Beethoven's Hymn. A minor.

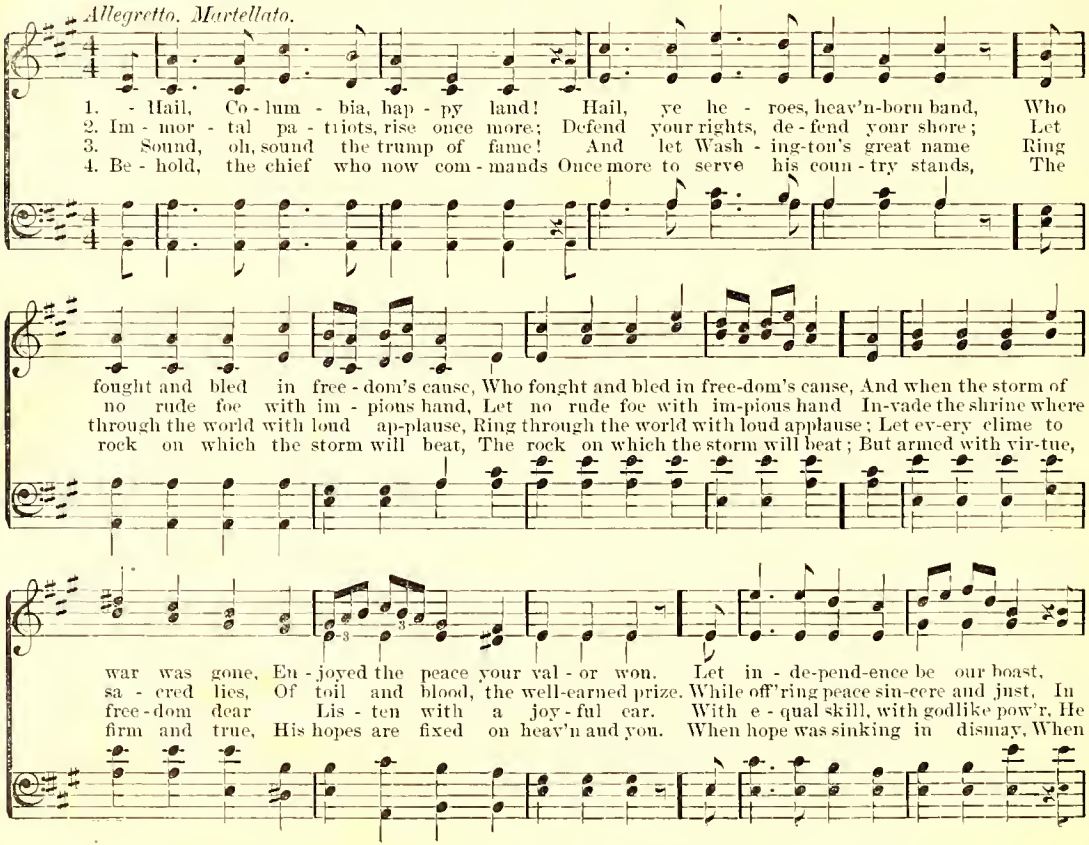
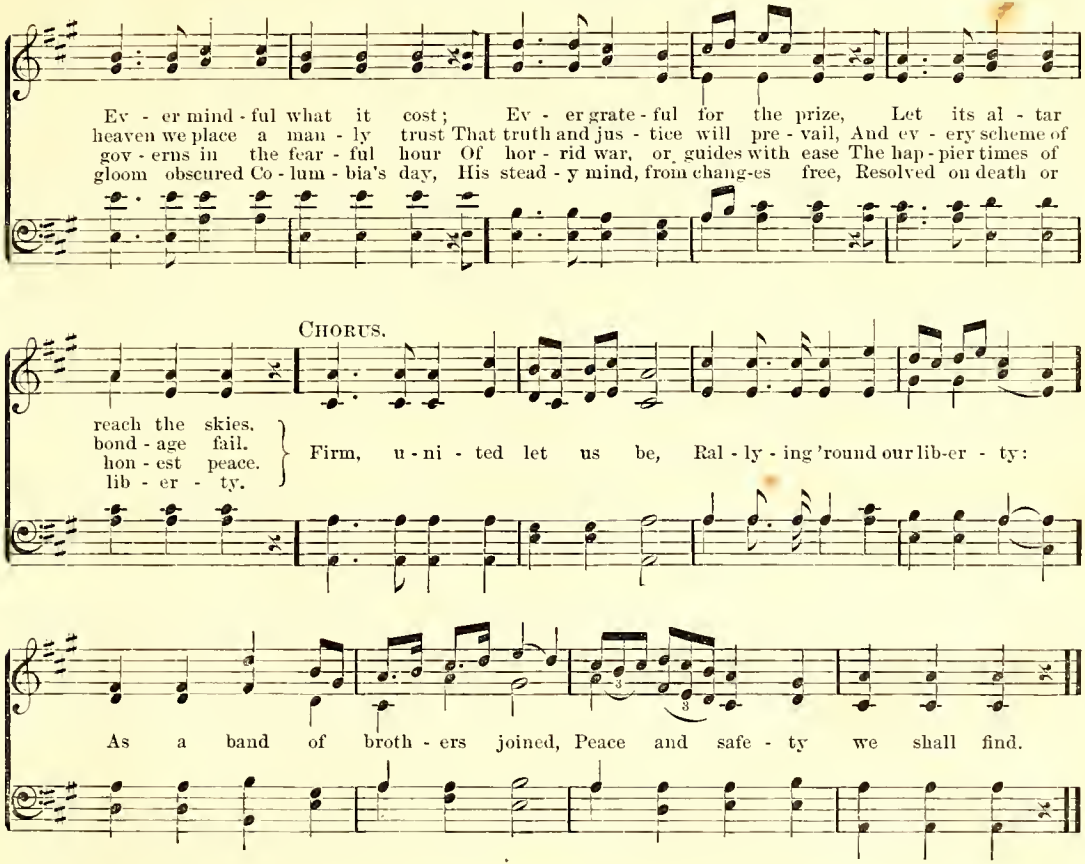
Andante maestoso.
1.
2.
1. The Lord our God is clothed with might, The winds o-bey his will;
He speaks, and in the heav'nly height The . . . . . roll - ing sun stands still.
2. Howl, winds of night, your force combine; Without his high be - hest,
Ye shall not in the mountain pine Dis- . . . . . turb the spar-row's nest.
Re - bel, ye waves, and o'er the land With threat'ning aspect roar;
The Lord up-lifts his aw - ful hand And . . . . . chains you to the shore.
His voice sublime is heard a - far: In dis-tant peals it dies:
He binds the whirlwind to his car, And . . . . . sweeps the howling skies.

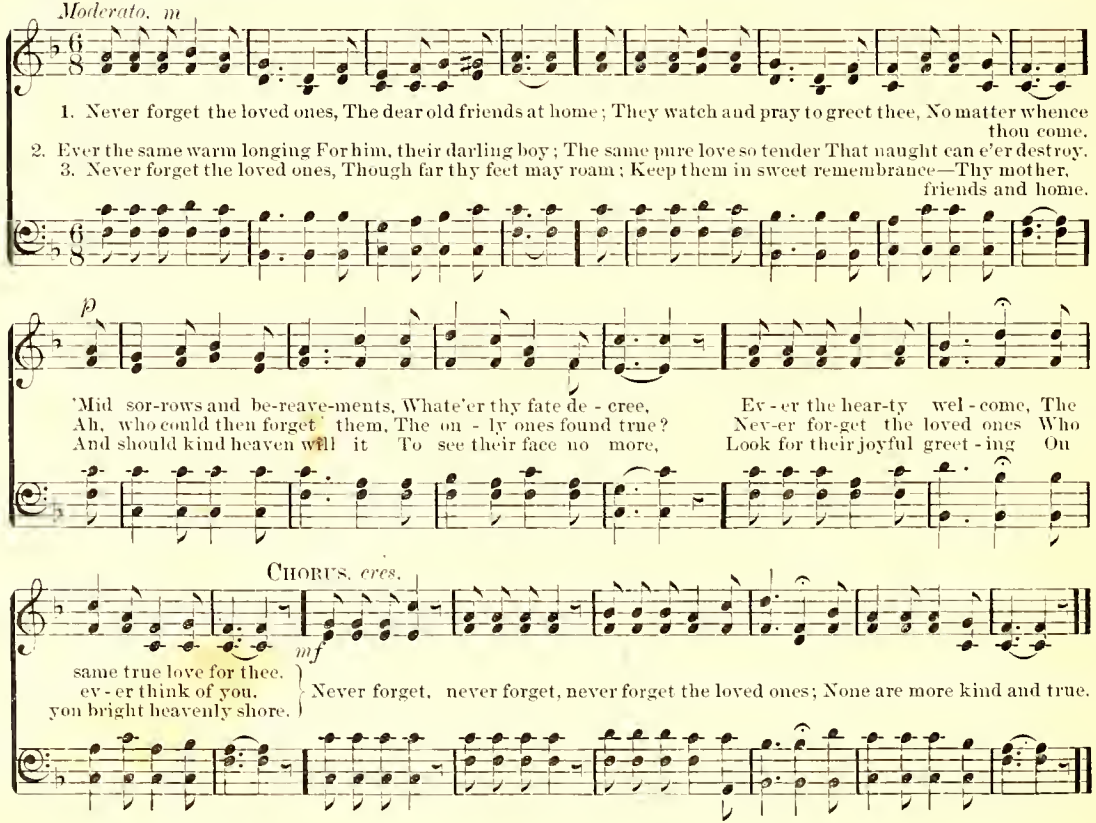
Lessons XXVI and XXVII.

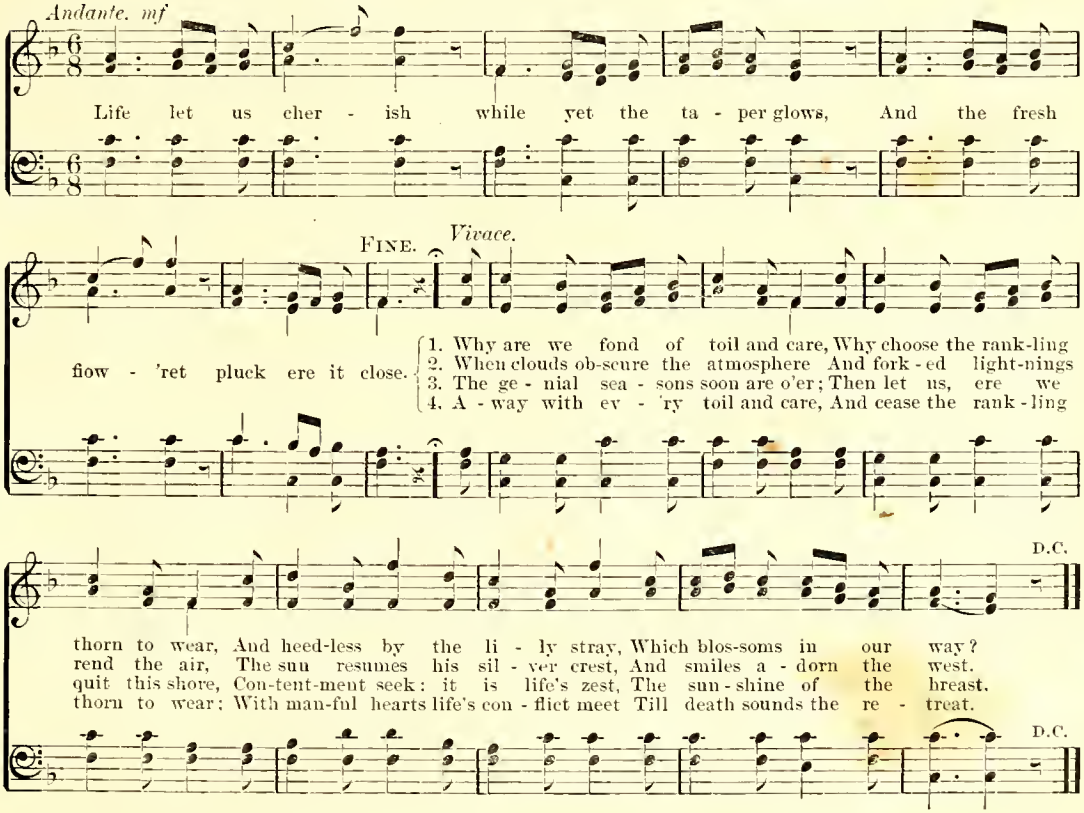
Exercise 151. **Away! Away!** Chorus. Marcato signs. Da Capo. Fine.

Vivace.
1. A - way! A - way! the moon and stars are shin - ing: We'll dance o'er hill and flow - ery green.
2. A - way! A - way! the morning fresh - ly break - ing, Shines bright our ling'ring steps to chide;
FINE.
With laughing eyes and hearts that know no pin - ing, We'll make the night pay homage to our queen.
And light with sport and song our la - bor mak - ing, With joy we haste to roam the mountain side.
D.C.
A - way! A - way! A - way! A - way!
A - way! A - way! A - way! A - way!
The fairy moonlight streaming Upon the mountain height,
As if the world was dreaming Of music and delight.
The morning freshly breaking, Comes shining o'er the lea;
From slumber sound awaking, Our early song shall be:—

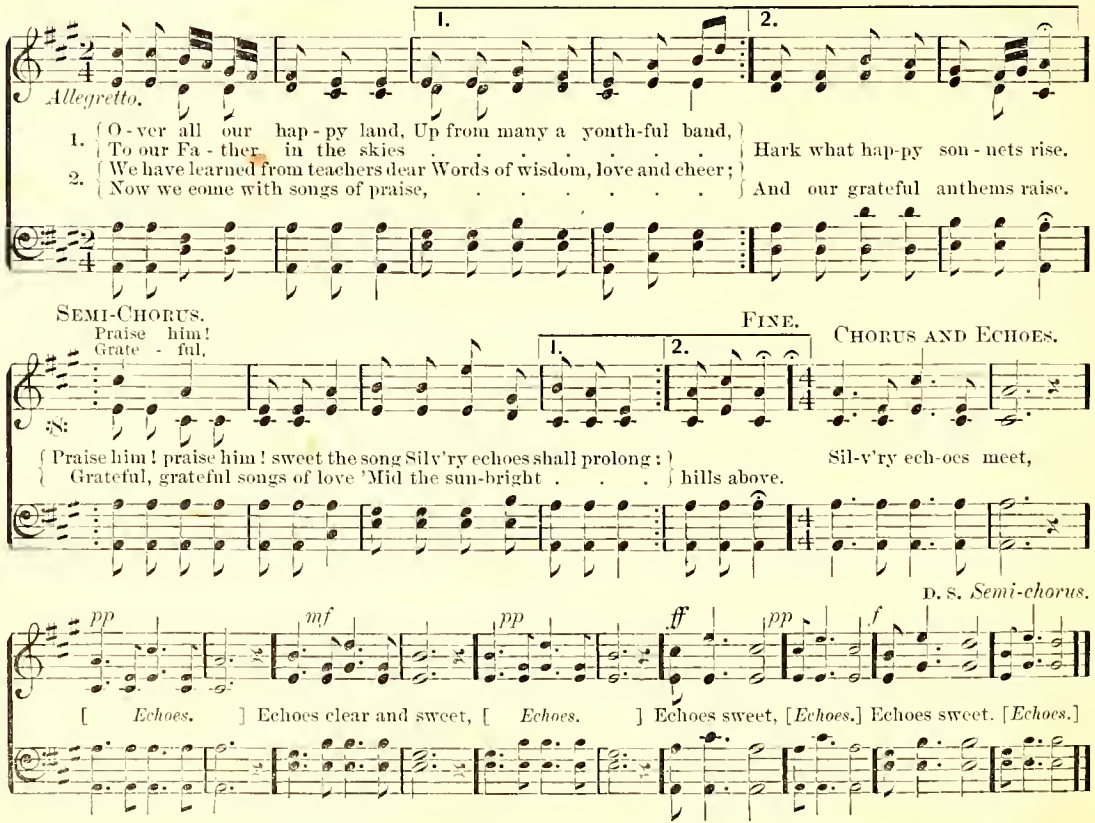
Exercise 152. **All Hail the Children's Jubilee!** Allegretto movement. Forte, Mezzo Forte and Mezzo.

Allegretto. mf
m
1. All hail the chil-dren's ju - bi-lee! This is the hap - py day. Here friends and teach-ers
2. With thankful hearts we join as one And tune our voice in praise To him, the Giv - er
3. Now pa - rents, friends and teachers kind, Who love's best ser - vice give, Who min - is-ter with
4. Ye dear com-pan - ions, one and all, With ex - pec - ta - tions bright, To - day with heart and
f CHORUS.
round us meet, And help to make our joy complete This hap - py chil - dren's day.
of all good, For life and health and dai - ly food, And for his boun - teous grace.
earn - est zeal, And strive and la - bor for our weal, Our grate-ful thanks re - ceive.
voice we'll bring To friendship one more of - fer-ing, Ere school-days take their flight.
This is our ju - bi-
lee; This day glad trib-ute bring: Ring out in joy-ous glee; Let all the chil-dren sing.

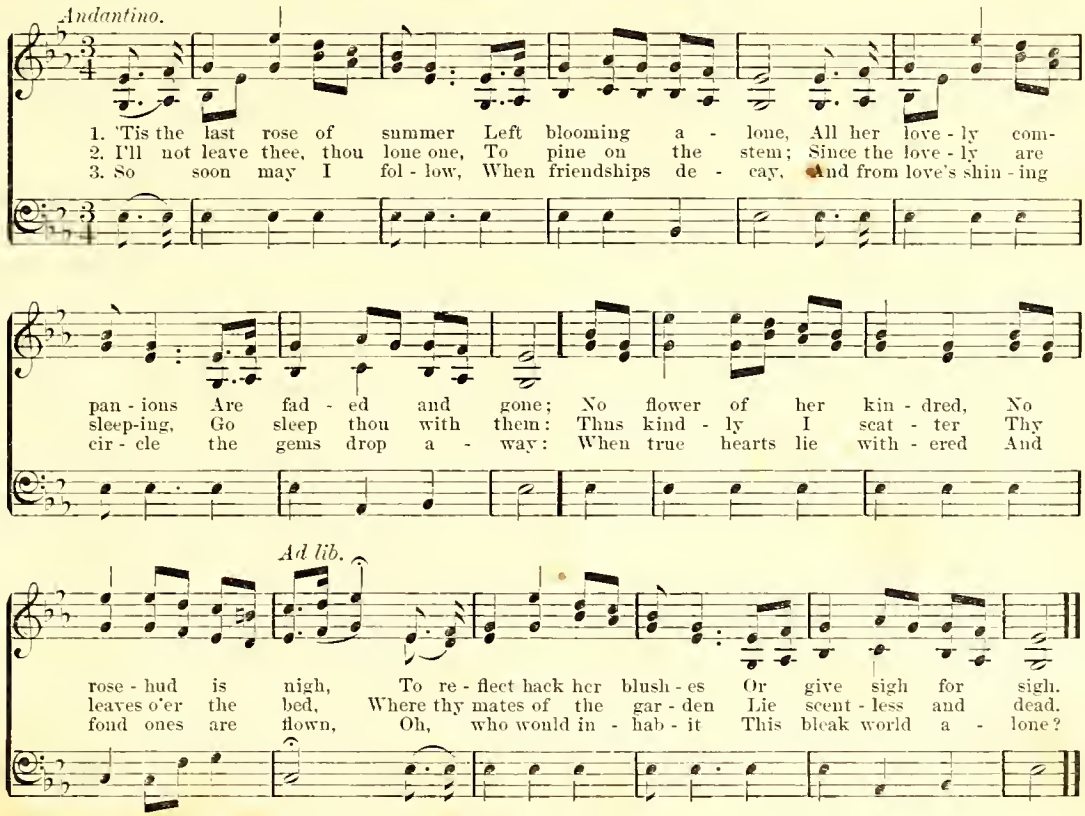
Exercise 153. **Hail Columbia.** National song.

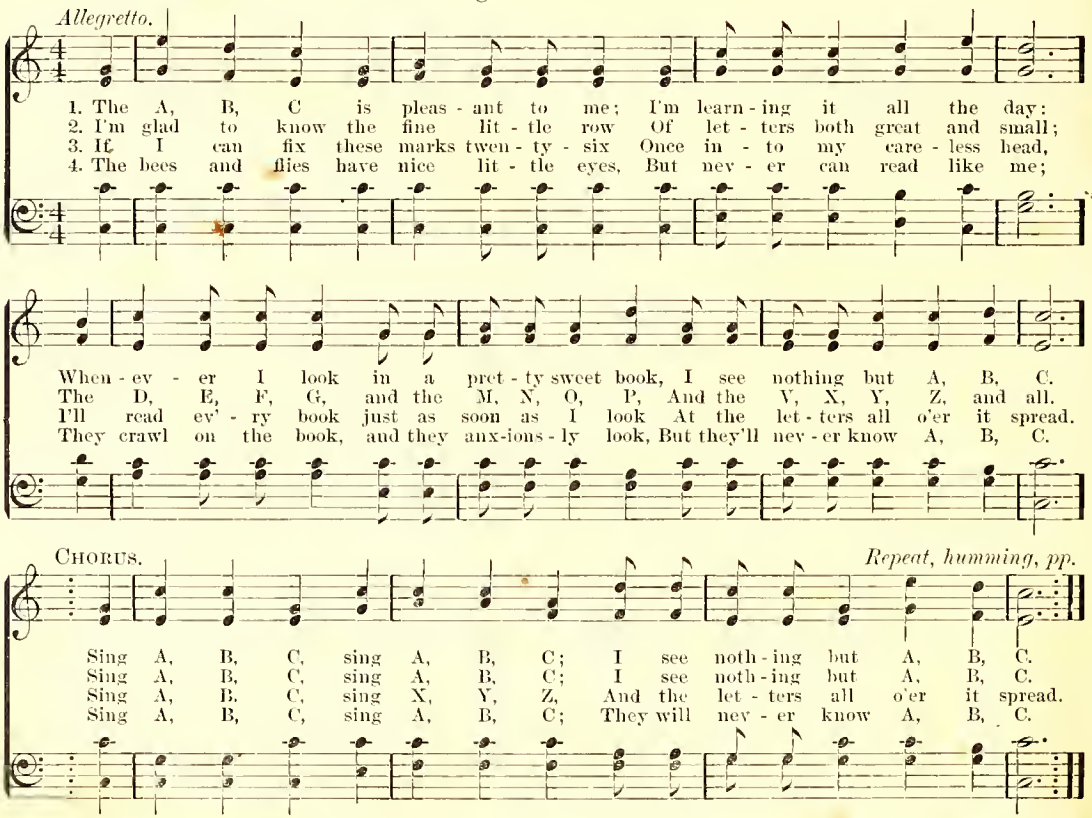

Allegretto. Martellato.
1. - Hail, Co - lum - bia, hap - py land! Hail, ye he - roes, heav'n-born band, Who
2. Im - mor - tal pa - triots, rise once more; Defend your rights, de - fend your shore; Let
3. Sound, oh, sound the trump of fame! And let Wash - ing-ton's great name Ring
4. Be - hold, the chief who now com - mands Once more to serve his coun - try stands, The
fought and bled in free - dom's cause, Who fought and bled in free-dom's cause, And when the storm of
no rude foe with im - pious hand, Let no rude foe with im-pious hand In-vade the shrine where
through the world with loud ap-plause, Ring through the world with loud applause; Let ev-ery clime to
rock on which the storm will beat, The rock on which the storm will beat; But armed with vir-tue,
war was gone, En - joyed the peace your val - or won. Let in - de-pend-ence be our boast,
sa - cred lies, Of toil and blood, the well-earned prize. While off'ring peace sin-cere and just, In
free - dom dear Lis - ten with a joy - ful ear. With e - qual skill, with godlike pow'r, He
firm and true, His hopes are fixed on heav'n and you. When hope was sinking in dismay, When

Ev - er mind - ful what it cost; Ev - er grate - ful for the prize, Let its al - tar
heaven we place a man - ly trust That truth and jus - tice will pre - vail, And ev - ery scheme of
gov - erns in the fear - ful hour Of hor - rid war, or guides with ease The hap - pier times of
gloom obscured Co - lum - bia's day, His stead - y mind, from chang-es free, Resolved on death or
CHORUS.
reach the skies.
bond - age fail.
hon - est peace.
lib - er - ty.
Firm, u - ni - ted let us be, Ral - ly - ing 'round our lib-er - ty:
As a band of broth - ers joined, Peace and safe - ty we shall find.

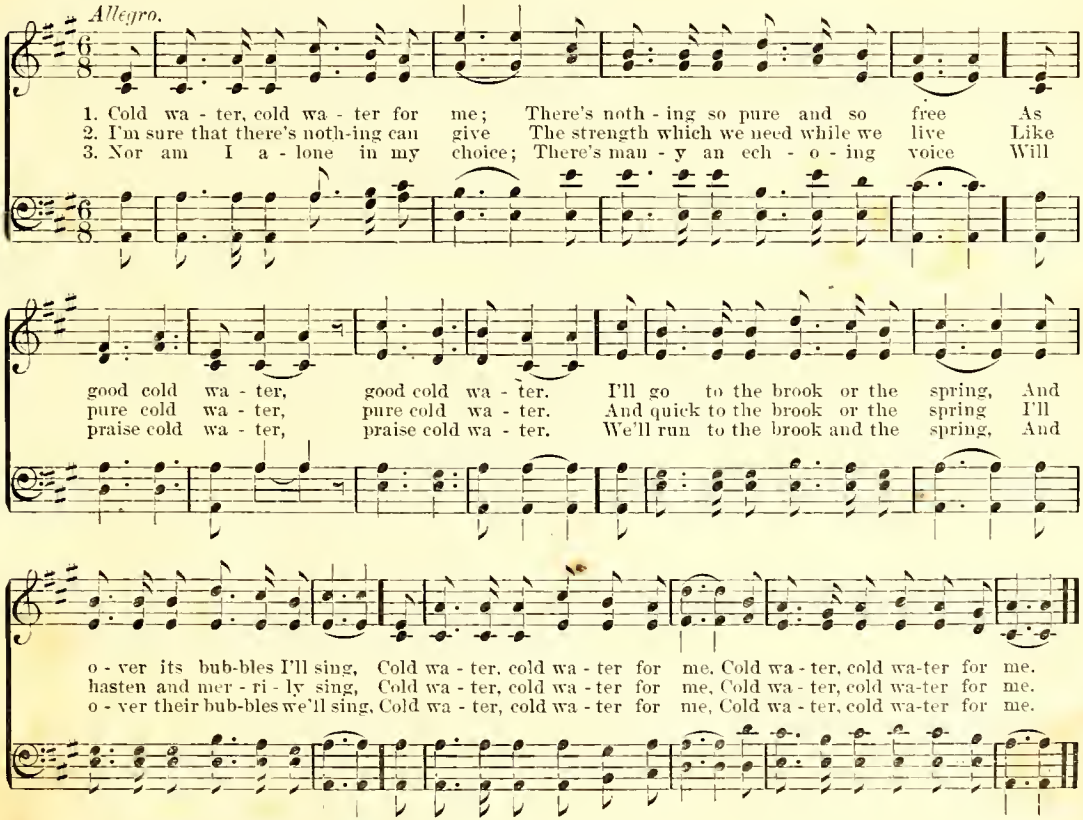
Exercise 154. Never Forget the Loved Ones. Moderato, m, p, mp, cres., pause.

Moderato. m
1. Never forget the loved ones, The dear old friends at home; They watch and pray to greet thee, No matter whence thou come.
2. Ever the same warm longing For him, their darling boy; The same pure love so tender That naught can e'er destroy.
3. Never forget the loved ones, Though far thy feet may roam; Keep them in sweet remembrance—Thy mother, friends and home.
p
'Mid sor-rows and be-reave-ments, Whate'er thy fate de - cree, Ev - er the hear-ty wel - come, The
Ah, who could then forget them, The on - ly ones found true? Nev-er for-get the loved ones Who
And should kind heaven will it To see their face no more, Look for their joyful greet - ing On
Chorus. cres.
mf
same true love for thee.
ev - er think of you.
yon bright heavenly shore.
Never forget, never forget, never forget the loved ones; None are more kind and true.

Exercise 155. Life let us Cherish. Andante, mf, vivace, D. C., fine and pause.

Andante. mf
Life let us cher - ish while yet the ta - per glows, And the fresh
FINE.
Vivace.
flow - 'ret pluck ere it close.
1. Why are we fond of toil and care, Why choose the rank-ling
2. When clouds ob-scure the atmosphere And fork - ed light-nings
3. The ge - nial sea - sons soon are o'er; Then let us, ere we
4. A - way with ev - 'ry toil and care, And cease the rank - ling
D.C.
thorn to wear, And heed-less by the li - ly stray, Which blos-soms in our way?
rend the air, The sun resumes his sil - ver crest, And smiles a - dorn the west.
quit this shore, Con-tent-ment seek: it is life's zest, The sun - shine of the breast.
thorn to wear; With man-ful hearts life's con - flict meet Till death sounds the re - treat.
D.C.

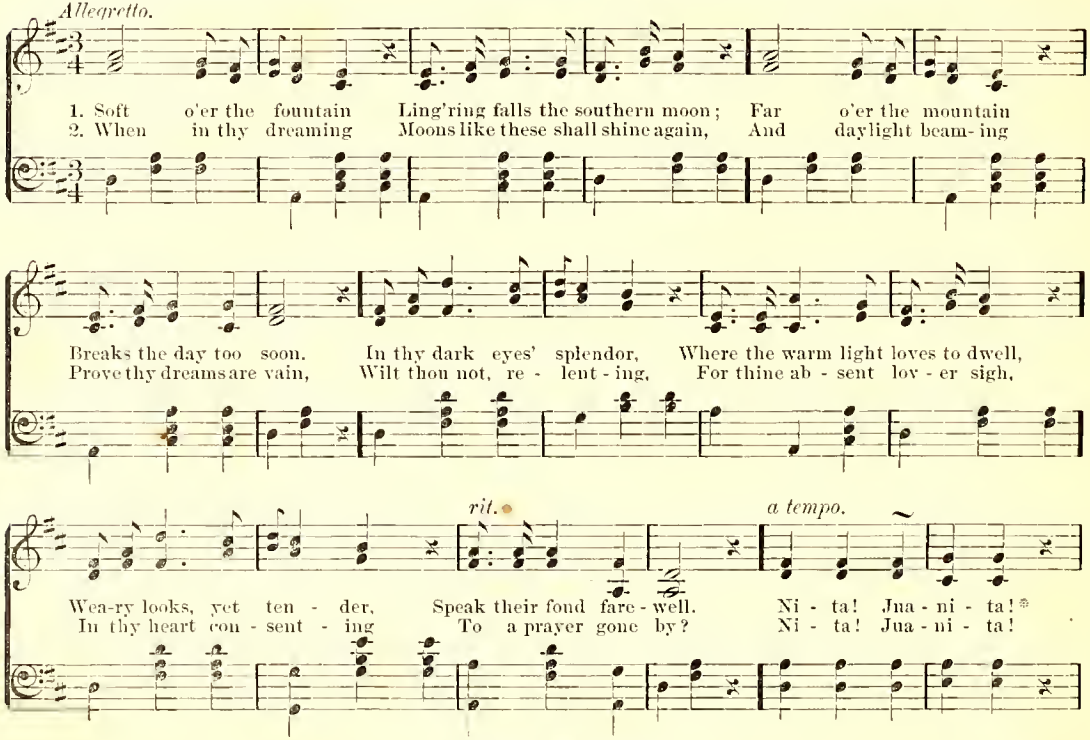
Exercise 156. Silvery Echoes. Glee, semi-chorus, chorus and echoes. Allegretto, f, pp, mf, ff.

1.
2.
Allegretto.
1. { O - ver all our hap - py land, Up from many a youth-ful band, }
{ To our Fa - ther in the skies . . . . . }
Hark what hap-py son - nets rise.
2. { We have learned from teachers dear Words of wisdom, love and cheer; }
{ Now we come with songs of praise, ... }
And our grateful anthems raise.
Semi-Chorus.
Praise him!
Grate - ful,
Fine.
Chorus and Echoes.
{ Praise him! praise him! sweet the song Silv'ry echoes shall prolong: }
{ Grateful, grateful songs of love 'Mid the sun-bright . . . }
hills above.
Sil-v'ry ech-oes meet,
D. S. Semi-chorus.
pp
mf
pp
ff
pp
f
[Echoes.] Echoes clear and sweet, [Echoes.] Echoes sweet, [Echoes.] Echoes sweet. [Echoes.]

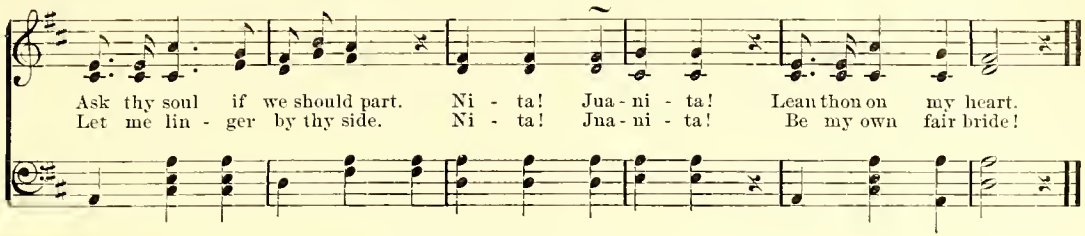
Exercise 157. The Last Rose of Summer. Ad lib. and pause.

Andantino.
1. 'Tis the last rose of summer Left blooming a - lone, All her love - ly com-
2. I'll not leave thee, thou lone one, To pine on the stem; Since the love - ly are
3. So soon may I fol - low, When friendships de - cay, And from love's shin - ing
pan - ions Are fad - ed and gone; No flower of her kin - dred, No
sleep-ing, Go sleep thou with them: Thus kind - ly I scat - ter Thy
cir - cle the gems drop a - way: When true hearts lie with - ered And
Ad lib.
rose - bud is nigh, To re - flect back her blush - es Or give sigh for sigh.
leaves o'er the bed, Where thy mates of the gar - den Lie scent - less and dead.
fond ones are flown, Oh, who would in - hab - it This bleak world a - lone?

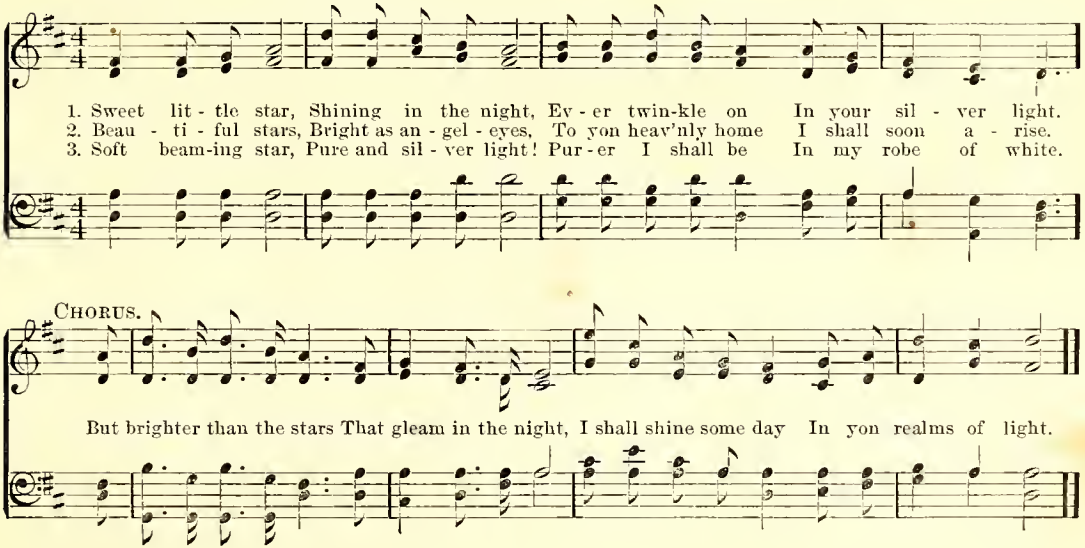
Exercise 158. The A, B, C. Lesson song.

Allegretto.
1. The A, B, C is pleas - ant to me; I'm learn - ing it all the day:
2. I'm glad to know the fine lit - tle row Of let - ters both great and small;
3. If I can fix these marks twen - ty - six Once in - to my care - less head,
4. The bees and flies have nice lit - tle eyes, But nev - er can read like me;
When - ev - er I look in a pret - ty sweet book, I see nothing but A, B, C.
The D, E, F, G, and the M, N, O, P, And the V, X, Y, Z, and all.
I'll read ev' - ry book just as soon as I look At the let - ters all o'er it spread.
They crawl on the book, and they anx-ious - ly look, But they'll nev - er know A, B, C.
Chorus.
Repeat, humming, pp.
Sing A, B, C, sing A, B, C; I see noth - ing but A, B, C.
Sing A, B, C, sing A, B, C; I see noth - ing but A, B, C.
Sing A, B, C, sing X, Y, Z, And the let - ters all o'er it spread.
Sing A, B, C, sing A, B, C; They will nev - er know A, B, C.

Exercise 159. Cold Water for Me. Temperance song.

Allegro.
1. Cold wa - ter, cold wa - ter for me; There's noth - ing so pure and so free As
2. I'm sure that there's noth-ing can give The strength which we need while we live Like
3. Nor am I a - lone in my choice; There's man - y an ech - o - ing voice Will
good cold wa - ter, good cold wa - ter. I'll go to the brook or the spring, And
pure cold wa - ter, pure cold wa - ter. And quick to the brook or the spring I'll
praise cold wa - ter, praise cold wa - ter. We'll run to the brook and the spring, And
o - ver its bub-bles I'll sing, Cold wa - ter, cold wa - ter for me, Cold wa - ter, cold wa-ter for me.
hasten and mer - ri - ly sing, Cold wa - ter, cold wa - ter for me, Cold wa - ter, cold wa-ter for me.
o - ver their bub-bles we'll sing, Cold wa - ter, cold wa - ter for me, Cold wa - ter, cold wa-ter for me.

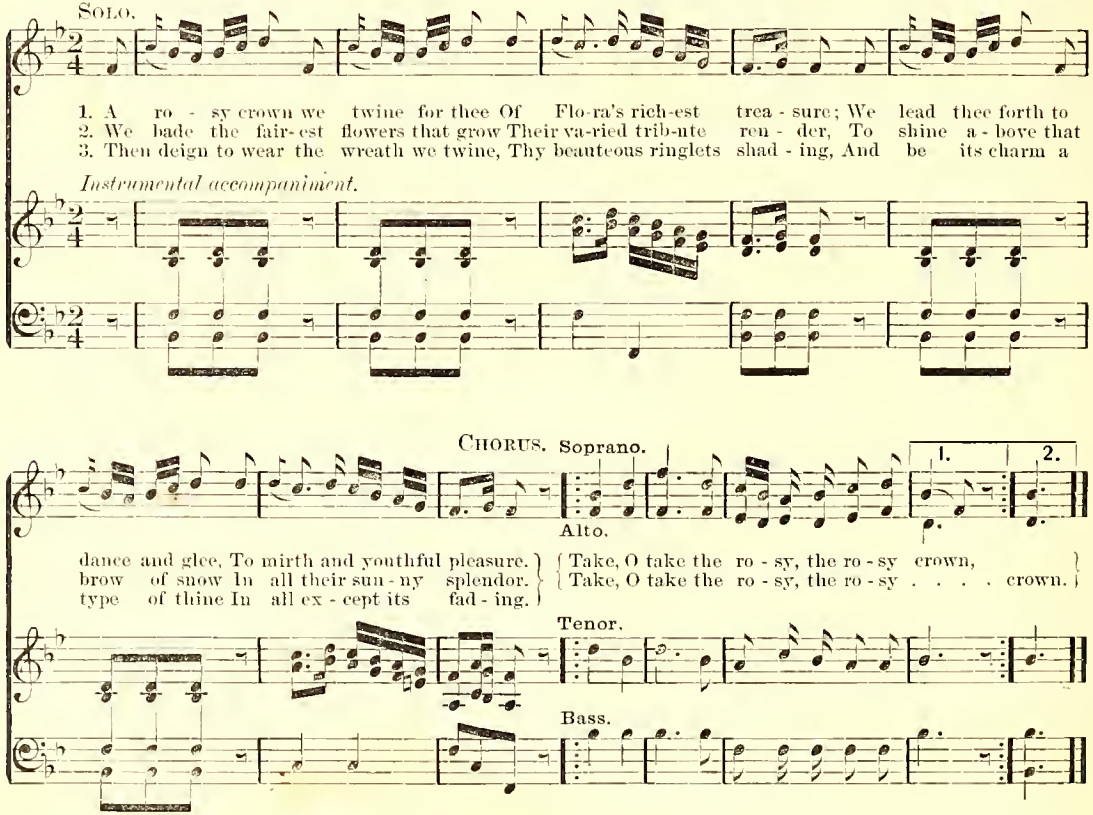
Lessons XXVIII, XXIX and XXX.

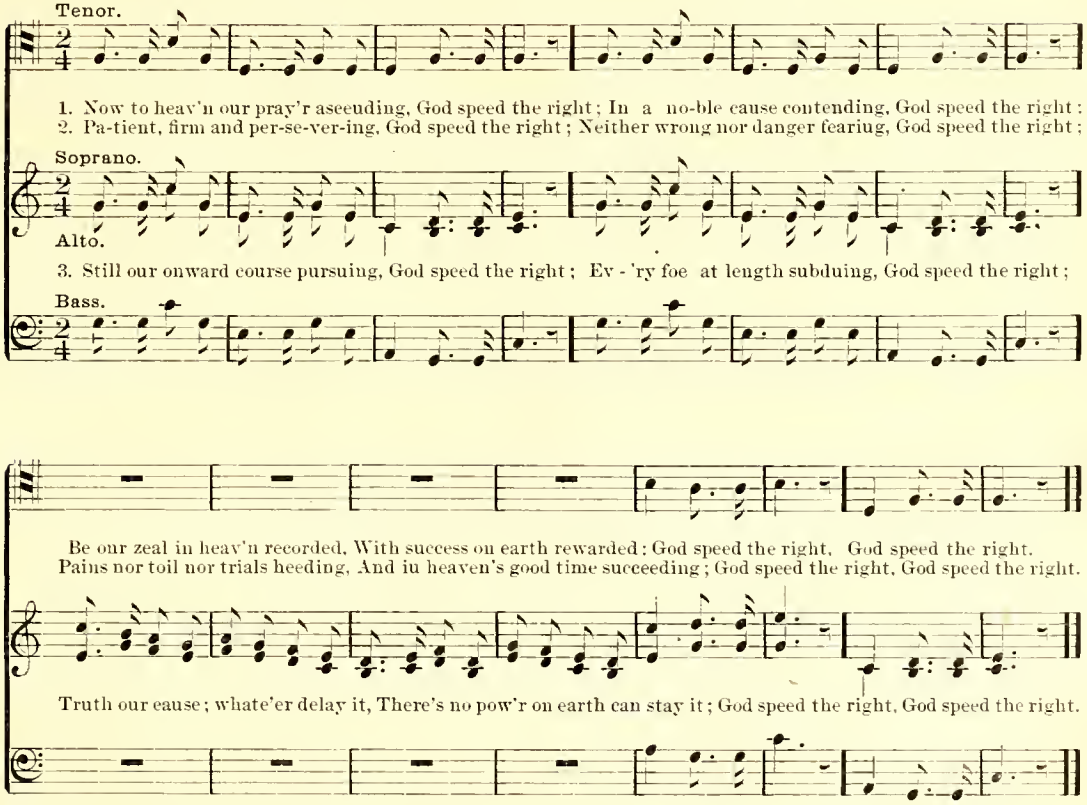
Exercise 160. Nita! Juanita! Duet. Allegretto, ritardo, a tempo, grace notes and turn.

Allegretto.
1. Soft o'er the fountain Ling'ring falls the southern moon; Far o'er the mountain
2. When in thy dreaming Moons like these shall shine again, And daylight beam-ing
Breaks the day too soon. In thy dark eyes' splendor, Where the warm light loves to dwell,
Prove thy dreams are vain, Wilt thou not, re - lent - ing, For thine ab - sent lov - er sigh,
rit.
a tempo.
Wea-ry looks, yet ten - der, Speak their fond fare - well. Ni - ta! Jua - ni - ta!*
In thy heart con - sent - ing To a prayer gone by? Ni - ta! Jua - ni - ta!

* Pronounced Wah-nee-ta.

Exercise 161. Bright Little Star.

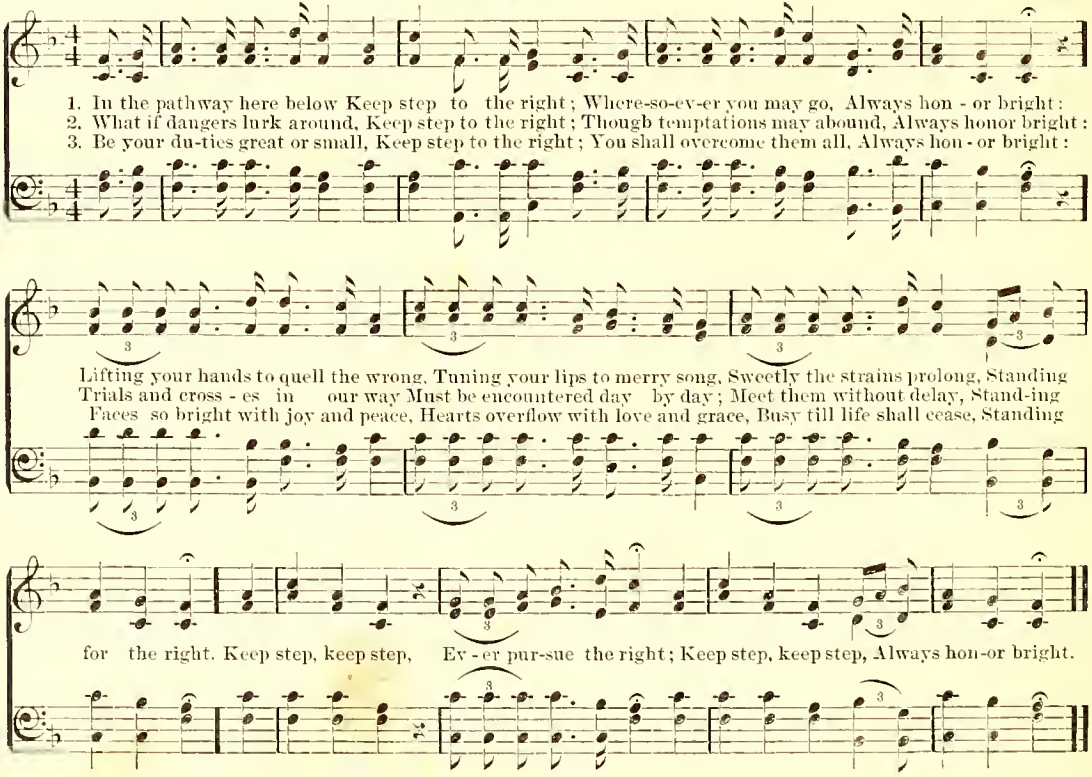

1. Sweet lit - tle star, Shining in the night, Ev - er twin-kle on In your sil - ver light.
2. Beau - ti - ful stars, Bright as an - gel - eyes, To yon heav'nly home I shall soon a - rise.
3. Soft beam-ing star, Pure and sil - ver light! Pur - er I shall be In my robe of white.
CHORUS.
But brighter than the stars That gleam in the night, I shall shine some day In yon realms of light.

Exercise 162. A Rosy Crown. Solo with instrumental accompaniment and chorus. Grace notes.

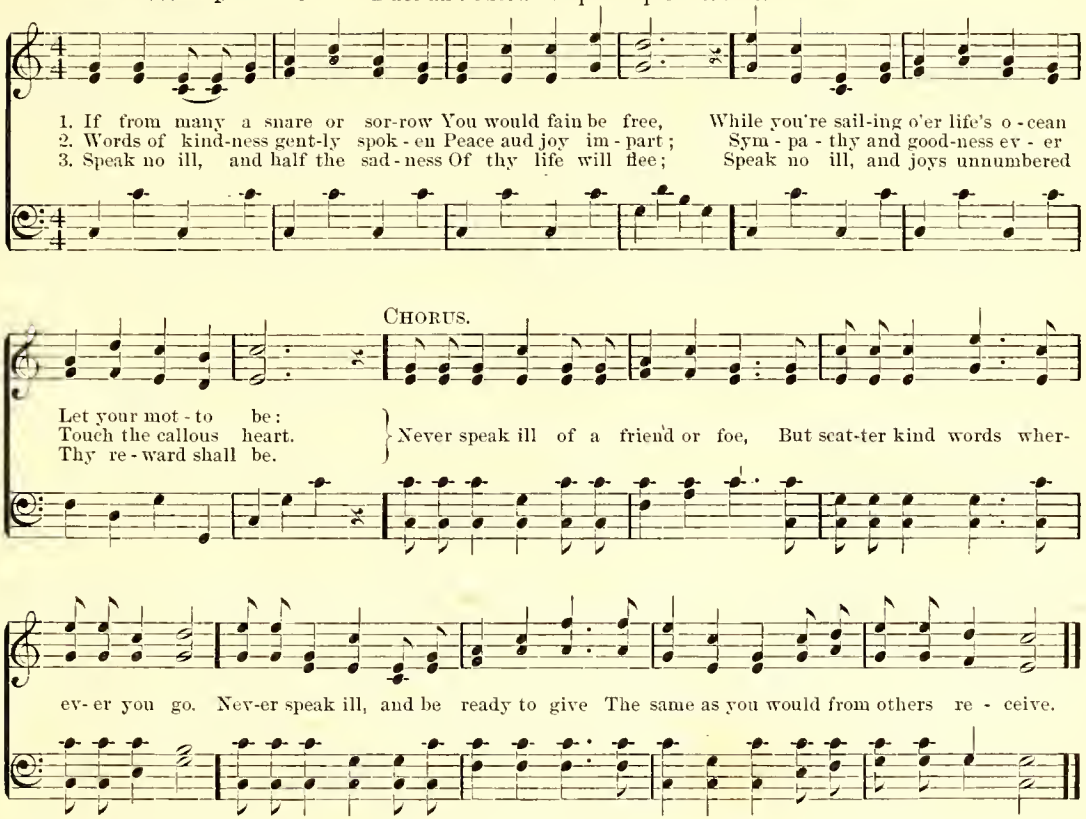

Solo.
1. A ro - sy crown we twine for thee Of Flo-ra's rich-est trea - sure; We lead thee forth to
2. We bade the fair-est flowers that grow Their va-ried trib-ute ren - der, To shine a - bove that
3. Then deign to wear the wreath we twine, Thy beauteous ringlets shad - ing, And be its charm a
Instrumental accompaniment.
Chorus. Soprano.
1.
2.
dance and glee, To mirth and youthful pleasure.
brow of snow In all their sun - ny splendor.
type of thine In all ex - cept its fad - ing.
Take, O take the ro - sy, the ro - sy crown,
Take, O take the ro - sy, the ro - sy . . . . crown.
Alto.
Tenor.
Bass.

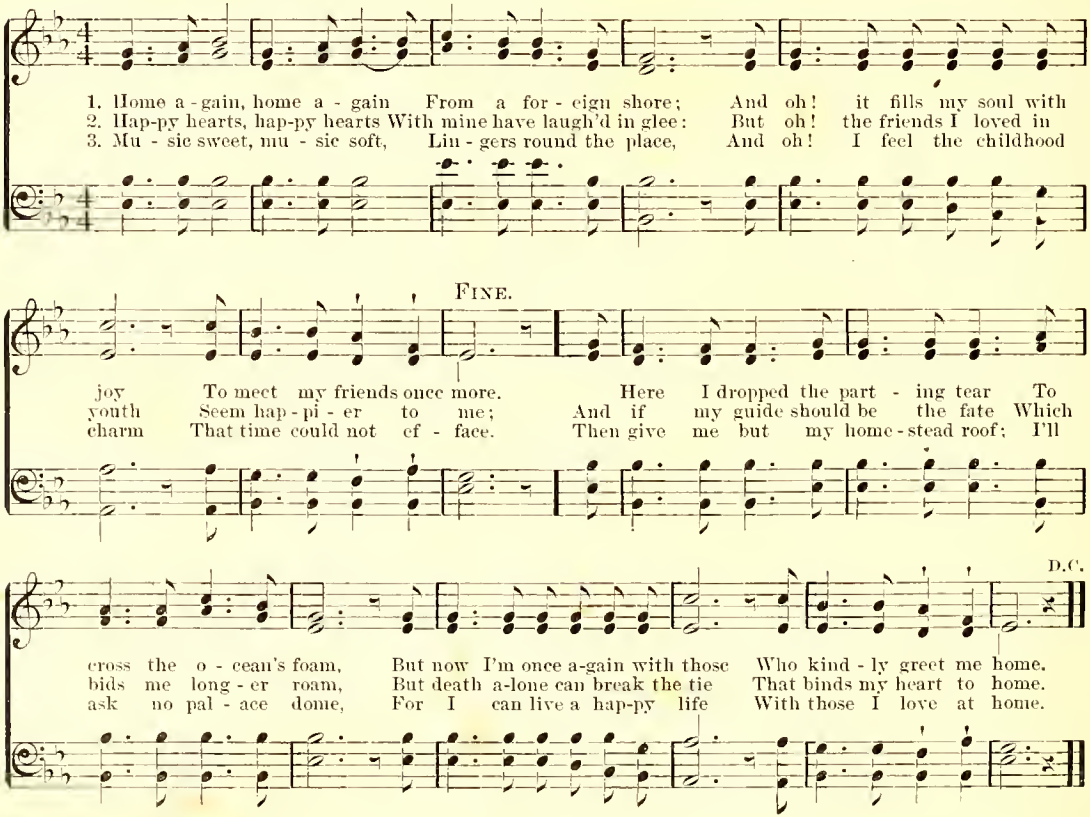
Exercise 163. God Speed the Right. Unison. Four-part song and duet.

Tenor.
1. Now to heav'n our pray'r asceuding, God speed the right; In a no-ble cause contending, God speed the right;
2. Pa-tient, firm and per-se-ver-ing, God speed the right; Neither wrong nor danger feariug, God speed the right;
Soprano.
Alto.
3. Still our onward course pursuing, God speed the right; Ev - 'ry foe at length subduing, God speed the right;
Bass.
Be our zeal in heav'n recorded, With success on earth rewarded: God speed the right, God speed the right.
Pains nor toil nor trials heeding, And in heaven's good time succeeding; God speed the right, God speed the right.
Truth our cause; whate'er delay it, There's no pow'r on earth can stay it; God speed the right, God speed the right.

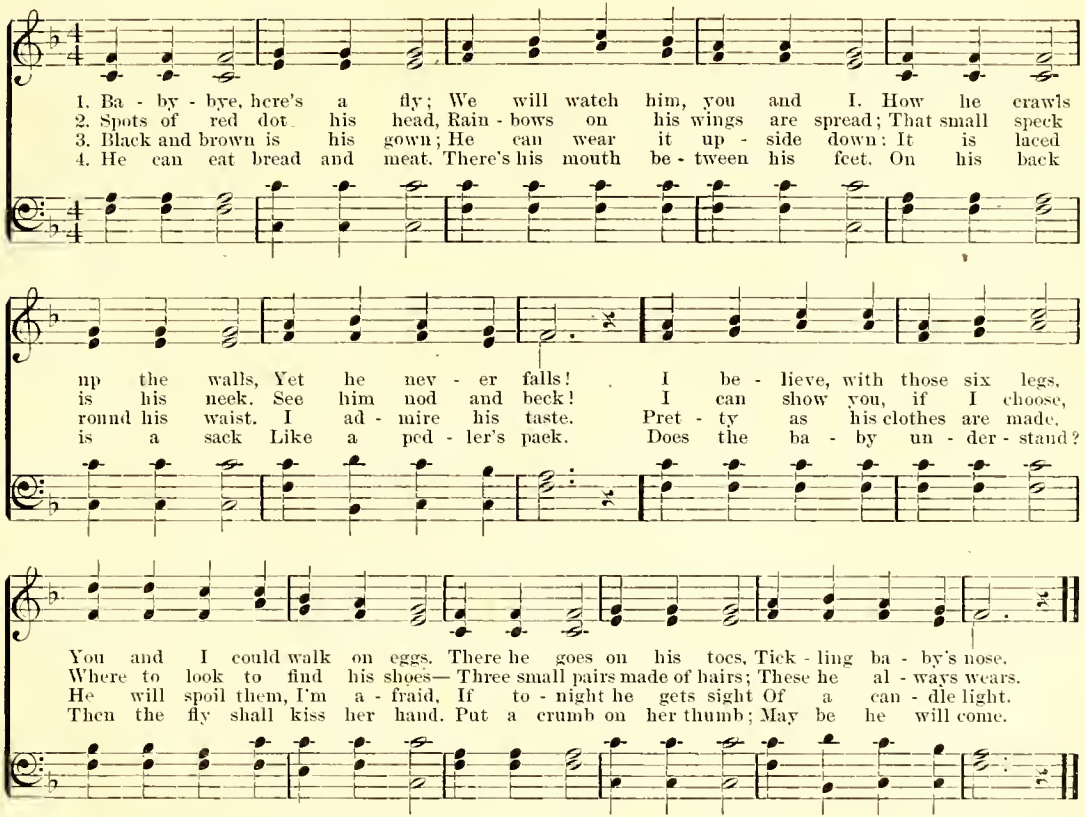
Exercise 164. Keep Step. Exercise song.

NOTE. Singers march and countermarch to the music, using the motions suggested by the words. Remain standing during the singing of the parts requiring the motion of hands, crosses, etc.

1. In the pathway here below Keep step to the right; Where-so-ev-er you may go, Always hon - or bright:
2. What if dangers lurk around, Keep step to the right; Though temptations may abound, Always honor bright:
3. Be your du-ties great or small, Keep step to the right; You shall overcome them all, Always hon - or bright:
Lifting your hands to quell the wrong, Tuning your lips to merry song, Sweetly the strains prolong, Standing
Trials and cross - es in our way Must be encountered day by day; Meet them without delay, Stand-ing
Faces so bright with joy and peace, Hearts overflow with love and grace, Busy till life shall cease, Standing
for the right. Keep step, keep step, Ev - er pur-sue the right; Keep step, keep step, Always hon-or bright.

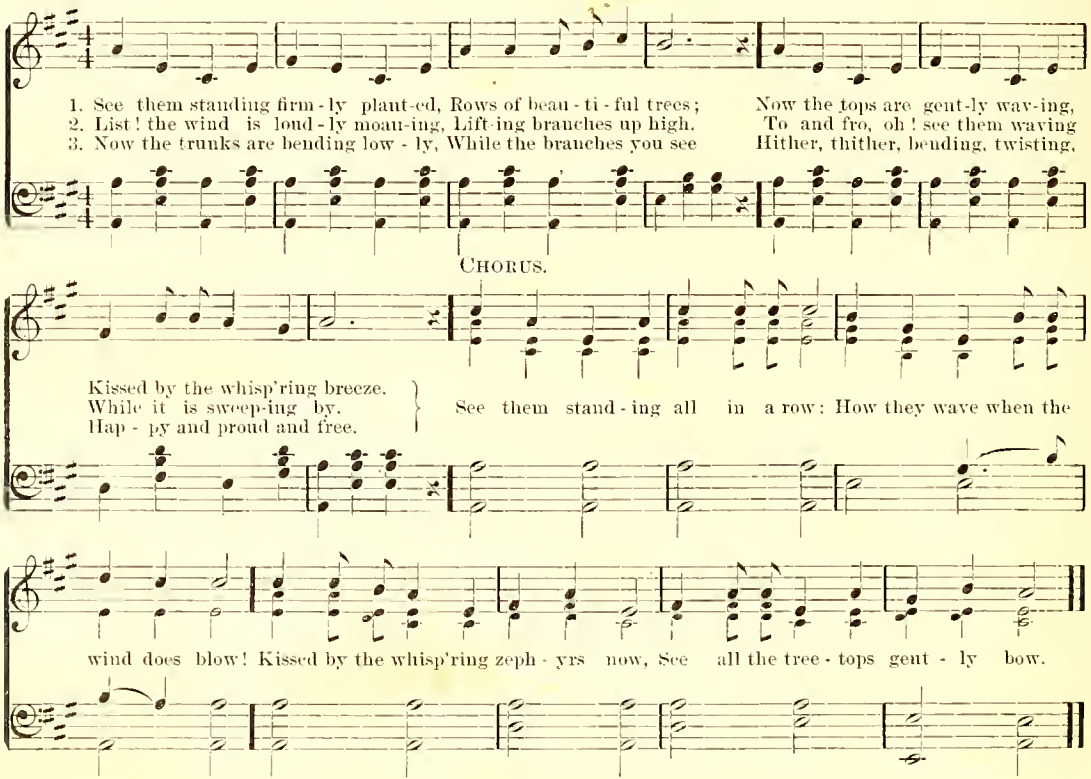
Exercise 165. Speak no Ill. Duet and chorus in quadruple measure.


1. If from many a snare or sor-row You would fain be free, While you're sail-ing o'er life's o - cean
2. Words of kind-ness gent-ly spok - en Peace and joy im - part; Sym - pa - thy and good-ness ev - er
3. Speak no ill, and half the sad - ness Of thy life will flee; Speak no ill, and joys unnumbered
Chorus.
Let your mot - to be:
Touch the callous heart.
Thy re - ward shall be.
Never speak ill of a friend or foe, But scat-ter kind words wher-
ev- er you go. Nev-er speak ill, and be ready to give The same as you would from others re - ceive.

Exercise 166. Home Again. Da Capo and fine.

1. Home a - gain, home a - gain From a for - eign shore; And oh! it fills my soul with
2. Hap-py hearts, hap-py hearts With mine have laugh'd in glee: But oh! the friends I loved in
3. Mu - sic sweet, mu - sic soft, Lin - gers round the place, And oh! I feel the childhood
FINE.
joy To meet my friends once more. Here I dropped the part - ing tear To
youth Seem hap - pi - er to me; And if my guide should be the fate Which
charm That time could not ef - face. Then give me but my home - stead roof; I'll
D.C.
cross the o - cean's foam, But now I'm once a-gain with those Who kind - ly greet me home.
bids me long - er roam, But death a-lone can break the tie That binds my heart to home.
ask no pal - ace dome, For I can live a hap-py life With those I love at home.

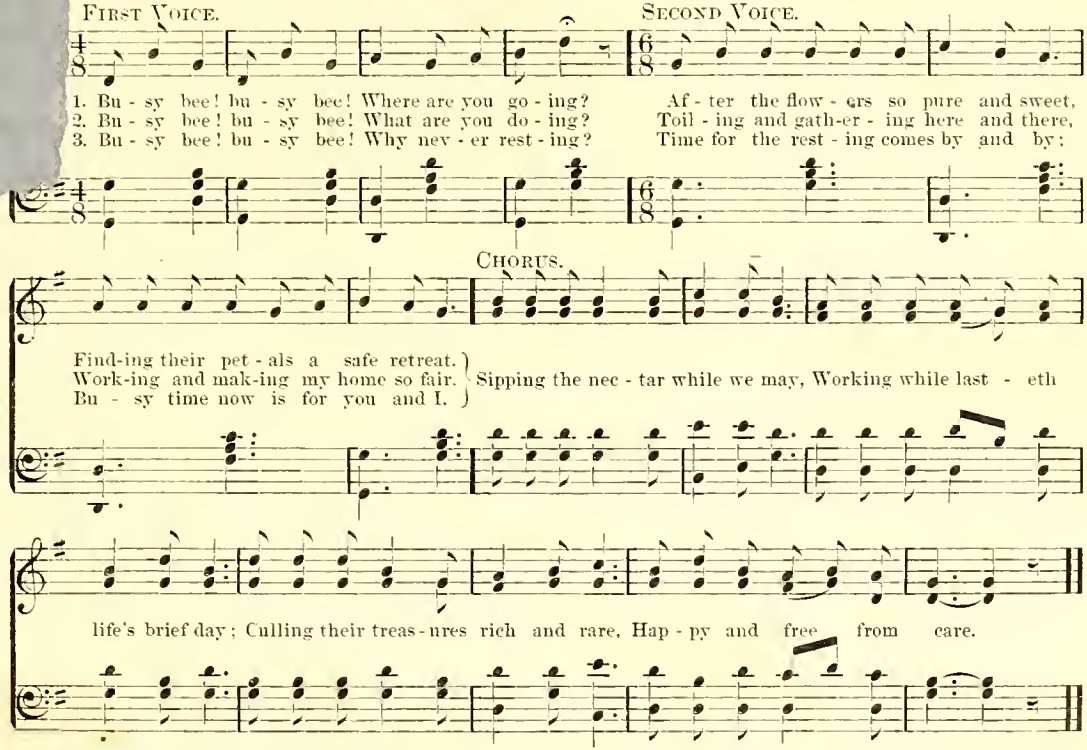
Exercise 167. Baby-Bye. Glee.

1. Ba - by - bye, here's a fly; We will watch him, you and I. How he crawls
2. Spots of red dot his head, Rain - bows on his wings are spread; That small speck
3. Black and brown is his gown; He can wear it up - side down: It is laced
4. He can eat bread and meat. There's his mouth be - tween his feet. On his back
up the walls, Yet he nev - er falls! I be - lieve, with those six legs,
is his neck. See him nod and beck! I can show you, if I choose,
round his waist. I ad - mire his taste. Pret - ty as his clothes are made,
is a sack Like a ped - ler's pack. Does the ba - by un - der - stand?
You and I could walk on eggs. There he goes on his toes, Tick - ling ba - by's nose.
Where to look to find his shoes— Three small pairs made of hairs; These he al - ways wears.
He will spoil them, I'm a - fraid. If to - night he gets sight Of a can - dle light.
Then the fly shall kiss her hand. Put a crumb on her thumb; May be he will come.

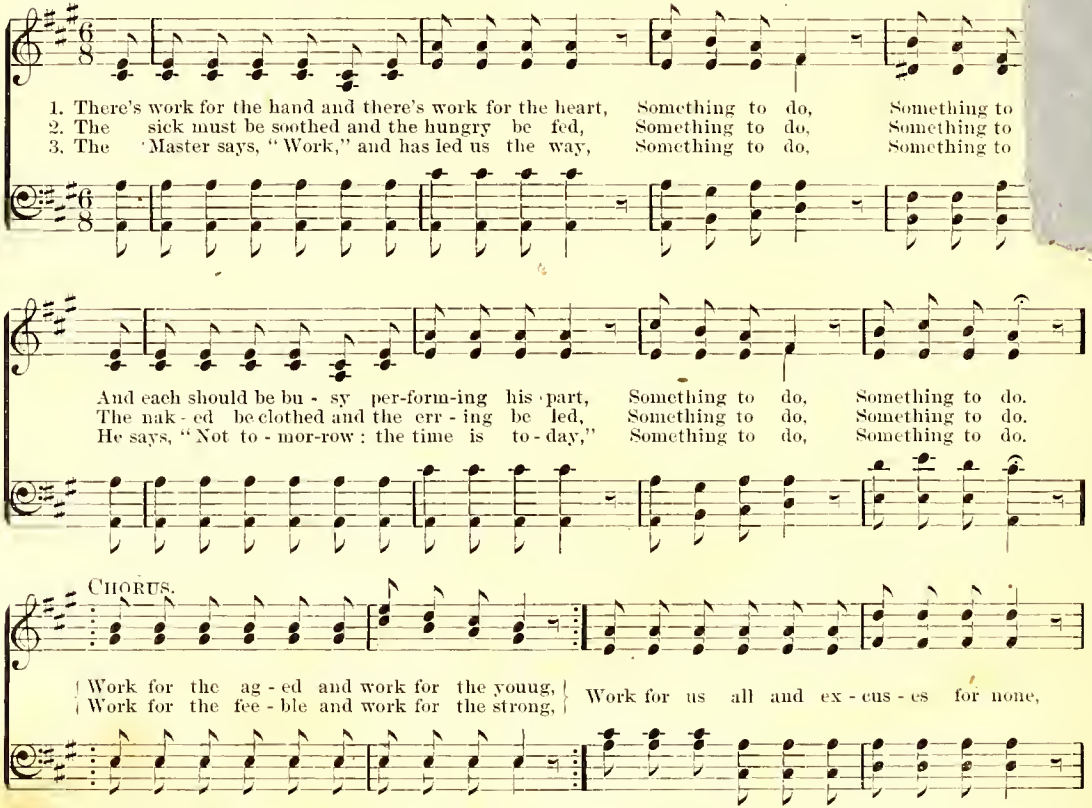
Exercise 168. See Them Standing All in a Row. Exercise song.

NOTE. Place the singers in rows, in regular order according to size, to represent trees. Heads are the tree tops, arms the branches, bodies the trunks. The motions to suit the words at the proper time will make this song very effective.

1. See them standing firm - ly plant-ed, Rows of beau - ti - ful trees;
2. List! the wind is loud - ly moan-ing, Lift-ing branches up high.
3. Now the trunks are bending low - ly, While the branches you see
Now the tops are gent-ly wav-ing,
To and fro, oh! see them waving
Hither, thither, bending, twisting,
CHORUS.
Kissed by the whisp'ring breeze.
While it is sweep-ing by.
Hap - py and proud and free.
See them stand - ing all in a row: How they wave when the
wind does blow! Kissed by the whisp'ring zeph - yrs now, See all the tree - tops gent - ly bow.

ercise 169. Busy Bee. Exercise song.

E. Let one of the class be the busy bee passing among the flowers, represented by a number of little children arranged platform. Always pause when called by the first voice. A fine effect is produced by all the scholars joining in the


First Voice.
Second Voice.
1. Bu - sy bee! bu - sy bee! Where are you go - ing?
2. Bu - sy bee! bu - sy bee! What are you do - ing?
3. Bu - sy bee! bu - sy bee! Why nev - er rest - ing?
Af - ter the flow - ers so pure and sweet,
Toil - ing and gath-er - ing here and there,
Time for the rest - ing comes by and by:
Chorus.
Find-ing their pet - als a safe retreat.
Work-ing and mak-ing my home so fair.
Bu - sy time now is for you and I.
Sipping the nec - tar while we may, Working while last - eth
life's brief day; Culling their treas - ures rich and rare, Hap - py and free from care.

Exercise 170. Something to Do. Work song.

1. There's work for the hand and there's work for the heart, Something to do, Something to
2. The sick must be soothed and the hungry be fed, Something to do, Something to
3. The Master says, "Work," and has led us the way, Something to do, Something to
And each should be bu - sy per-form-ing his part, Something to do, Something to do.
The nak - ed be clothed and the err - ing be led, Something to do, Something to do.
He says, "Not to - mor-row: the time is to - day," Something to do, Something to do.
Chorus.
{ Work for the ag - ed and work for the youug, }
{ Work for the fee - ble and work for the strong, } Work for us all and ex - cus - es for none,

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